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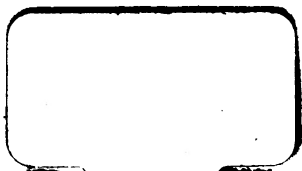
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C*ENTRAL* ITALY

AND

ROME.

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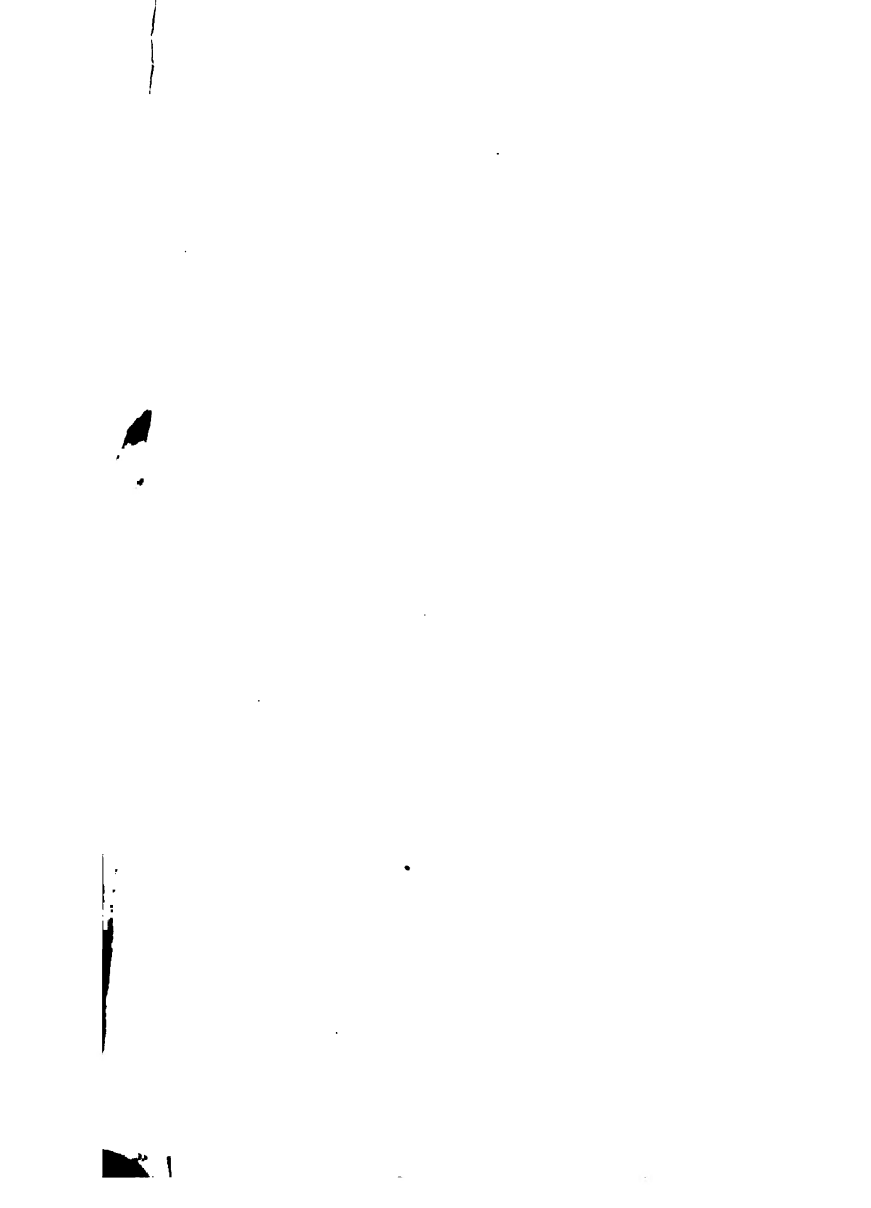
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9	—	1	80	—	7	$2\frac{1}{2}$	7	20	3	60
10	—	2	—	—	8	—	8	—	4	—
11	—	2	20	—	8	$9\frac{3}{4}$	8	80	4	40
12	—	2	40	—	9	$7\frac{1}{2}$	9	60	4	80
13	—	2	60	—	10	5	10	40	5	20
14	—	2	80	—	11	$2\frac{1}{2}$	11	20	5	60
15	—	3	—	—	12	—	12	—	6	—
16	—	3	20	—	12	$9\frac{3}{4}$	12	80	6	40
17	—	3	40	—	13	$7\frac{1}{2}$	13	60	6	80
18	—	3	60	—	14	5	14	40	7	20
19	—	3	80	—	15	$2\frac{1}{2}$	15	20	7	60
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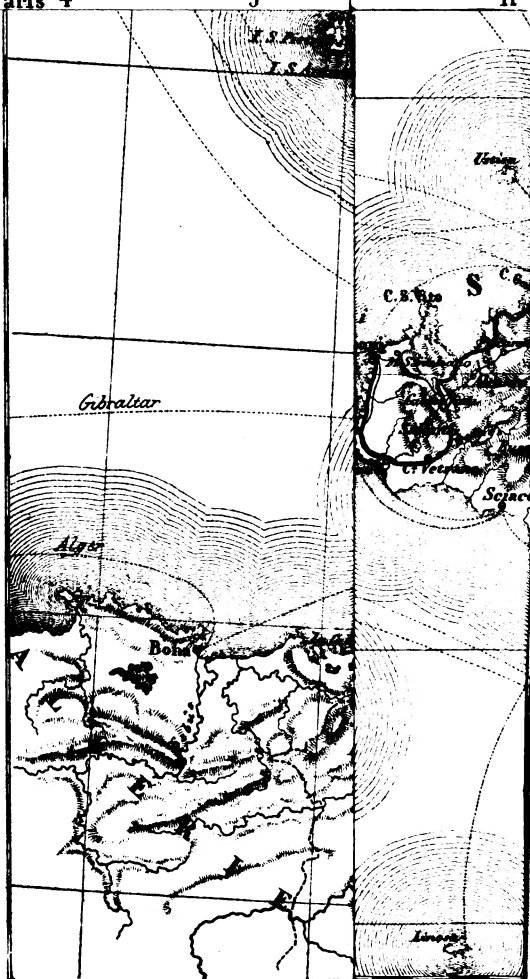
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# ITALY.

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## HANDBOOK FOR TRAVELLERS

BY

**K. BAEDERER.**

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SECOND PART:

**CENTRAL ITALY AND ROME.**

With 1 Panorama, 7 Maps, and 27 Plans.

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**Seventh revised Edition.**  
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LEIPSIC: KARL BAEDERER.

1881.

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Mrs. Hector J. Hughes

"Go, little book, God send thee good passage,  
And specially let this be thy prayer  
Unto them all that thee will read or hear,  
Where thou art wrong, after their help to call,  
Thee to correct in any part or all."

'CHAUCER'.

## PREFACE.

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The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the progress of civilisation and art among the people he is about to visit, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The Handbook will also, it is hoped, be the means of saving the traveller many a trial of temper; for there is probably no country in Europe where the patience is more severely taxed than in some parts of Italy.

The Handbook is based on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from numerous correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The seventh edition of Central Italy and Rome, like its predecessor, has been carefully revised and brought down to date. For the description of the antiquities of Rome, the Editor is indebted to Professor *H. Nissen* of Strassburg. The introductory articles on art by Prof. *R. Kekulé* of Bonn and Prof. *A. Springer* of Leipsic have been adapted for the use of English travellers with the kind assistance of Mr. *J. A. Crowe*, the eminent historian of art. Professor Springer has also contributed many valuable incidental remarks on modern art.

## PREFACE.

PS and PLANS, on which special care has been  
will abundantly suffice for the use of the ordinary  
The *Plan of Rome* (scale 1 : 15,000) is divided  
sections with a view to obviate the necessity of  
large sheet of paper at every consultation, and  
be further facilitated by reference to the small  
side the cover at the end of the volume.  
are given in English feet (1 Engl. ft. = 0,3048  
DISTANCES in English feet (comp. p. ii).  
(comp. p. xxi). In no country does the treat-  
the traveller experiences at hotels vary more  
trageous. Besides the modern are perhaps no-  
lishments, the Handbook also palatial and ex-  
st, old-fashioned inns, where contains a selec-  
will not unfrequently find good accommodation  
charges. The asterisks indicate those hotels  
editor has reason to believe from his own ex-  
well as from information supplied by numerous  
be respectable, clean, and reasonable. The  
asterisks, it need hardly be observed, varies  
circumstances, those prefixed to town-hotels  
signifying respectively that the establish-  
at inns which he has not recommended or even  
Although changes frequently take place, and  
generally have an upward tendency, the average  
in the Handbook will enable the traveller to  
l-proprietors, tradesmen, and others the Editor  
mate that a character for fair dealing and cour-  
travellers forms the sole passport to his com-  
and that advertisements of every kind are strictly  
om his Handbooks.

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### Abbreviations.

R. = Room, B. = Breakfast, D. = Dinner, A. = Attendance, L. = Light. — r. = right, l. = left; also applied to the banks of a river with reference to the traveller looking *down* the stream. — N., S., E., W., the points of the compass and adjectives derived from them. — M. = English miles; ft. = English feet.

### Asterisks

are employed as marks of commendation.

# INTRODUCTION.

'Thou art the garden of the world, the home  
Of all Art yields, and Nature can decree;  
E'en in thy desert, what is like to thee?  
Thy very weeds are beautiful, thy waste  
More rich than other climes' fertility,  
Thy wreck a glory, and thy ruin graced  
With an immaculate charm which cannot be defaced.'

BYRON.

## I. Travelling Expenses. Money.

**Expenses.** The cost of a tour in Italy depends of course on the traveller's resources and habits, but, as already stated in the first part of this Handbook, it need not exceed that incurred in the more frequented parts of the continent. The average expenditure of a single traveller may be estimated at 25 francs per day, or at 12-15 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party effect a considerable saving by sharing the expense of guides, carriages, and other items. When ladies are of the party, the expenses are generally greater.

**Money.** The French monetary system is now in use throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 *centesimi*; 1 fr. 25c. = 1s. = 1 German mark = 50 Austrian *kreuzers*. The precious metals are rarely seen in Italy. In copper (*bronzo* or *rame*) there are coins of 1, 2, 5, and 10 *centesimi*. A piece of 5 c. is called a *soldo*, or *sou*, and as the lower classes often keep their accounts in soldi, the traveller will find it useful to accustom himself to this mode of reckoning. See also the Money Table opposite the title-page.

**BANKNOTES.** Since the introduction of a paper currency during the war of 1866, at a compulsory rate of exchange, gold and silver have entirely disappeared from ordinary circulation, and bundles of small notes have taken their place. For these the purses used in most other countries are quite unsuitable, but one adapted for the purpose may be bought in Italy for 1½-2 fr.; in addition to which a strong pouch for copper will be found useful. The endless variety of banknotes with which the country was formerly inundated has been replaced by the *Biglietti Consorziali* (½, 1, 2, 5, 10, and 20 *lire*), issued in common by six banks (the Banca Nazionale, the Banca Nazionale Toscana, the Banca Toscana In-



## PERIOD AND PLAN OF TOUR.

industriale e Commerciale, the Banca Romana, the Banca di Napoli, and the Banca di Sicilia), to which the right of issuing paper money is restricted. The traveller should be on his guard against the forged imitations of these notes which are occasionally met with.

**EXCHANGE.** English circular notes, as well as gold and silver, are worth considerably more than Italian banknotes of nominally the same value. Of late years the gain on the exchange has averaged 10-15 per cent (a napoleon, for example, realising 22-23 fr., and a sovereign 27½-28¾ fr.). If the traveller makes a payment in gold he is entitled to decline receiving banknotes in exchange, unless the difference in value be taken into account, but the full rate of exchange is rarely given except by respectable money-changers ('*cam-biavaluta*'). As a rule, those money-changers are the most satisfactory who publicly exhibit a list of the current rates of exchange. The traveller should always be provided with an abundant supply of small notes (1, 2, and 5 fr.), as it is often difficult to change those of large amount. When a railway fare has to be paid it is a wise precaution to be provided with the exact sum beforehand, in order that mistakes or imposition may be prevented. Besides the small notes, 1-1½ fr. in copper should also be carried in a separate pocket or pouch.

**BEST MONEY FOR THE TOUR.** Before entering Italy the traveller should obtain a moderate supply of *French Gold* in France or Germany. *Sovereigns* are received at nearly the full value (i. e. they are reckoned at 26-28 fr. instead of 25 fr.) by the principal hotel-keepers, but not in out-of-the-way places. *Circular Notes*, obtainable at the principal English banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also realise more than their nominal value.

**Money Orders** payable in Italy, for sums not exceeding 10*l.*, are now granted by the English Post Office at the following rates: not exceeding 2*l.*, 9*d.*; 5*l.*, 1*s.* 6*d.*; 7*l.*, 2*s.* 3*d.*; 10*l.*, 3*s.* These are paid in gold. The identity of the receiver must be guaranteed by two well-known residents. The charge for money orders granted in Italy and payable in England is 40 c. per 1*l.* sterling.

## II. Season and Plan of Tour.

**Season.** The season selected for the tour must of course depend on the traveller himself, but the colder months are those usually preferred. Most travellers bound for the South cross the Alps in September and October, and arrive in Rome about the beginning of November. Rome is the favourite winter-residence of strangers till the Carnival, but most of them leave it in Lent for the gayer scenes of Naples, and at Easter it is comparatively deserted, as the chief

# CHRONOLOGICAL TABLE.

1848. April 11. Reaction at Florence. French under **Oudinot**.  
 May 30. Garibaldi defeats the Austrians.  
 11. Lughorn stormed by the Austrians.  
 15. Subjugation of Sicily.  
 16. Bologna stormed by the Austrians.  
 4. Rome capitulates.  
 July 6. Peace concluded between Austria and Sardinia.  
 Aug. 22. Venice capitulates.  
 4. Pius IX. returns to Rome.  
 1850. April 4. Sardinia takes part in the Crimean War.  
 1855. Congress at Paris. Cavour raises the Italian question.  
 1856. 20. Battle of Montebello.  
 May 4. Battle of Magenta.  
 June 24. Battle of Solferino.  
 July 11. Meeting of the emperors at Villafranca.  
 Nov. 10. Peace of Zurich. (Parma, Modena,  
 1860. March 18. Annexation of the Emilia  
 Romagna).  
 - 22. Annexation of Tuscany.  
 - 24. Cession of Savoy and Nice.  
 May 11. Garibaldi lands at Marsala.  
 July 27. Taking of Palermo.  
 Sept. 20. Battle of Melazzo.  
 - 7. Garibaldi enters Naples.  
 Oct. 18. Battle of Castelfidardo.  
 - 29. Ancona capitulates.  
 Dec. 1. Battle of the Voltorno.  
 21. Plebiscite at Naples.  
 17. Annexation of the principalities, Umbria, and  
 the two Sicilies.  
 1861. Febr. 13. Gaeta capitulates after a four months' siege.  
 March 17. Victor Emmanuel assumes the title of King of  
 Italy.  
 1864. Sept. 15. Convention between France and Italy.  
 1866. June 20. Battle of Custoza.  
 July 5. Cession of Venetia.  
 - 20. Naval battle of Lissa.  
 3. Battle of Mentana.  
 1867. Nov. 12. Occupation of the States of the Church by Italian  
 troops.  
 1870. Sept. 20. Occupation of Rome.  
 - 9. Death of Victor Emmanuel II.; accession of Hum-  
 bert I.  
 1871. Jan. 7. Death of Pius IX.  
 Febr. 20. Election of Leo XIII.

# PASSPORTS. — PUBLIC SAFETY.

as the Italians are very partial to that language, and for Rome and some of the main routes; but for those the utmost possible freedom, combined with the lowest expenditure, a slight acquaintance with the language of the indispensable. †

**V. Passports. Custom-house. Luggage.**  
Letters, though not required in Italy, are occasionally useful. To exhibit a passport will not be delivered to strangers, where the public safety demands a more rigorous examination. The traveller is sometimes asked for his credentials. The authorities are generally civil and obliging. At the gates of luggage at the Italian House. The examination of tobacco and cigars are the articles usually lenient. Tobacco and cigars are the articles levied on most of the Italian towns a tax for. At the gates of most of the Italian towns a tax (sumo) is levied on comestibles, but travellers' luggage is the barriers (limite daziario) on a simple declaration that there is no such article. If possible, luggage should never be sent to Italy by post, as it is liable to damage, pilferage, and undue custom-house attention. If the traveller is obliged to forward it in this way, should employ a trustworthy agent at the frontier and send by express. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage, and to superintend the examination in person.

**V. Public Safety. Begging.**  
Italy is still sometimes regarded as the land of danger. Rinaldo Rinaldini's, and the impression is fostered by his and other travellers, and sensational letters to newspapers; but that travelling in Northern and Central Italy is hardly with greater hazard than in any of the northern European countries.  
**Key's Manual of Conversation in English, French, German, and Italian, etc.** (Stereotype Edit., Baedeker, Leipzig), which is adapted for the use of travellers, with the addition of a pocket-book, will soon enable the beginner to make himself understood. — The pronunciation may be acceptable to persons unaccustomed to the language. C before e and i like j. Before other vowels pronounced like the d gh, which generally precede e or i, are hard. c and g are pronounced like sh; gn and gl between t, are hard. c and g are pronounced like i, o, u are pronounced like the vowels of the educated classes 'Ella', 'Voilà', 'Sc before e always be employed (addressing waiters, drivers, etc., 'tu' by pl.). 'Voi' is used in addressing several at once, 'loro' with who are proficient in the language. 'Voi' is the usual mode of address of the Neapolitans, but is generally regarded as inelegant or

*countries, while* Southern Italy is unsafe in its more remote recesses only. The 'Brigantaggio', strictly so called, is a local evil, which may easily be avoided. In Tuscany, Umbria, the Marca, and indeed in the whole of the districts to the N. of Rome, it is quite unknown, and even the Roman Campagna can now scarcely be looked on as less safe than lonely districts in the neighbourhood of other large cities. For information as to the safety of the roads the traveller should apply to the *Carabinieri*, or gendarmes (who wear a black uniform, with red facings and white shoulder-straps, and cocked hats), a respectable and trustworthy corps, the strength of which is now 3300 men. The traveller should avoid the poorer and less frequented parts of Rome and other towns after night-fall.

*Weapons*, which for the ordinary traveller are a mere burden, cannot legally be carried without a license, obtainable through the traveller's consul or ambassador. Those of a secret character, such as sword-sticks and stick-guns, are entirely prohibited and are liable to confiscation.

*Begging*, which was countenanced and even encouraged under the old system of Italian politics, still continues to be one of those national nuisances to which the traveller must habituate himself. The present government has adopted energetic measures for its suppression, but hitherto with only partial success. The average Italian beggar is a mere speculator, and not a deserving object of charity. The traveller should therefore decline to give anything, with the words, 'non c'è niente', or a gesture of disapproval. If a donation be bestowed, it should consist of one of the smallest possible copper coins. A beggar, who on one occasion was presented with 2c. and thanked the donor with the usual benedictions, was on another presented with 50c.; but this act of liberality, instead of being gratefully accepted, only called forth the remark in a half-offended tone: — 'Ma, signore, è molto poco!'

## VI. Intercourse with Italians.

In Italy the pernicious custom of demanding considerably more than will ultimately be accepted has long been prevalent; but a knowledge of the custom, which is based on the presumed ignorance of one of the contracting parties, tends greatly to mitigate the evil. Where tariffs and fixed charges exist, they should be carefully consulted. In other cases, where a certain average price is established by custom, the traveller should make a distinct bargain as to the article to be bought or service to be rendered, and never rely on the equity of the other party. Nor should any weight be attached to the representations of waiters, drivers, and guides in matters in which they have an interest, and with whom even the inhabitants of the place often appear to act in concert.

Individuals who appeal to the generosity of the stranger, or to their own honesty, or who, as rarely happens, are offended by the traveller's manifestation of distrust, may well be answered in the words of the proverb, '*pattì chiari, amicizia lunga*'. The equanimity of the traveller's own temper will greatly assist him if involved in a dispute or bargain, and he should pay no attention whatever to vehement gesticulations or an offensive demeanour. The slighter his knowledge of the Italian language is, the more careful should he be not to involve himself in a war of words, in which he must necessarily be at a great disadvantage.

In a country where trifling donations are in constant demand, the traveller should always be provided with an abundant supply of copper coins. Drivers, guides, porters, donkey-attendants, etc. invariably expect, and often demand as their right a gratuity (*buona mano, mancia, da bere, bottiglia, caffè, fumata*), in addition to the hire agreed on, varying according to circumstances from 2-3 sous to a franc or more. The traveller need not scruple to limit his donations to the smallest possible sums, as liberality is often a source of annoyance and embarrassment. Thus if half-a-franc is bestowed where two sous would have sufficed, the fact speedily becomes known, and the donor is sure to be besieged by numerous other applicants whose demands it is impossible to satisfy.

The demeanour of the stranger towards the natives should be somewhat modified in accordance with their various natural characteristics. The Italians of the North resemble the inhabitants of the South of France, and those of Italian Switzerland. The character of the Tuscans is more effeminate, their language and manners more refined. The bearing of the Roman is grave and proud. With these, the stranger will find no difficulty in associating; and acts of civility or kindness will not be misplaced, even when conferred on persons of the lower orders.

## VII. Conveyances.

**Railways.** With the exception of the Bologna and Ancona line, the whole of the railways in Central Italy belong to the *Ferrovie Romane* company. As already remarked in the first volume of the Handbook, the rate of travelling is very moderate, and the trains are often behind time. The first class carriages are tolerably comfortable, the second are inferior to those of the German railways, and resemble the English and French, while the third class is chiefly frequented by the lower orders. Among the expressions with which the railway-traveller will soon become familiar are — '*pronti*' (ready), '*partenza*' (departure), '*si cambia convoglio*' (change carriages), and '*uscita*' (egress), which are shouted by the officials with characteristic vigour.

When about to start from a crowded station, the traveller will

find it convenient to have as nearly as possible the exact fare ready before taking tickets. In addition to the fare a tax of 5c. is payable on each ticket, and the express fares are 10-12½ per cent higher than the ordinary. It is also very important to be at the station early, as, in accordance with the regulations, the ticket-office closes 5 min., and the luggage-office ¼ hr. before the departure of the train. At the end of the journey tickets are given up at the *uscita*, except in the case of the very large stations, where they are collected before the passengers alight.

The traveller is recommended to ascertain the weight of his luggage, if possible, before going to the station, in order to guard against imposition. No luggage is allowed free (but see below, international through-tickets), except small articles taken by the passenger into his carriage. Porters who convey luggage to and from the carriages are sufficiently paid with a few sous, where there is no fixed tariff. Those who intend to make only a short stay at a place, especially when the town or village lies at a considerable distance from the railway, had better leave their heavier luggage at the station till their return (*dare in deposito*, or *depositare*, 10c. per day for each article).

The best collection of time-tables is the '*Indicatore Ufficiale delle Strade Ferrate*', etc. (price 1 fr.), with which every traveller should be provided. The local time-tables of the Tuscan, Roman, and Neapolitan lines, which may be procured at the railway stations for a few sous, are also useful.

THROUGH TICKETS to different parts of Italy are issued in London (at the principal railway-stations; by Messrs. Cook & Son, Ludgate Circus; etc.), in Paris, and at many of the principal towns in Germany and Switzerland. They are generally available for 30 days, and each passenger is allowed 56 Engl. lbs. of luggage free. When through tickets are taken from Italy to Switzerland, Germany, etc., that portion of the journey which lies beyond the Italian frontier must be paid for in gold. Travellers about to cross the frontier in either direction are strongly recommended to superintend the custom-house examination of luggage in person.

CIRCULAR TICKETS (*viaggi circolari*) to the principal towns in Italy, available sometimes for 50 days, may be purchased in London, in France, and in Germany, as well as in Italy, at a reduction of 45 per cent (but usually without a free allowance of luggage). Farther particulars will be found in the time-tables, or at the '*agenzie*', or railway-offices in the larger towns. For Central Italy alone there are five different circular tours, for which 10-30 days are allowed. These tickets require to be stamped at the office at each fresh starting-point.

RETURN TICKETS may often be advantageously used for short excursions, but they are generally available for one day only. I\*  
b\*



was to celebrate heroic exploit, had already  
liberation modified the recognised rules of pro-  
portion. Lysippus had moulded the head smaller, and the figure rela-  
tively taller than had hitherto been the practice. In posing the  
figures too, either standing or in movement, as well as in the entire  
conception and rendering of Nature, he appears to have developed  
anew and with dazzling effect what hitherto had not been more  
than suggested. His forms, though of unmistakably Greek charac-  
ter, are more in conformity with modern taste than those of earlier  
artists. Among the best known works of Lysippus is the *Apoxyomenus*,  
the figure of a youth fresh from a struggle in the Palæstra, in the  
act of using the scraping iron. Gods and heroes, scenes of war and  
the chase, furnished him with subjects for a host of other works.  
Among his sons and pupils *Laippus*, *Boëdas*, and *Euthycrates*, the  
last is most highly esteemed. Not only those of their generation but  
posterity agreed that Lysippus and the painter *Apelles* had reached  
the highest attainable point in the truthful rendering of nature,  
as well as in the more technical mastery of their art. The influence  
of Lysippus endured throughout and beyond the end of the follow-  
ing century. His method sufficed for the schools which succeeded  
him because the new spirit in which they worked had already  
triumphed in Lysippus.

The conquests of Alexander and all that followed in their train  
— the glories and treasures of the East unfolded, mighty monarchies  
founded, stately cities built, and growing into centres of wealth and  
luxury, new forms of worship consequent upon a more intelligent  
study of nature — afforded conditions both material and other,  
which stimulated afresh the arts of Architecture and Sculpture.  
Henceforward Greek art vied, in the splendour of its colossal pro-  
portions, with that of the East. The deeds of victorious monarchs  
were her favourite theme: she was indefatigable in the contrivance  
of new forms of luxury and fresh splendour for city, mansion, and  
palace. Meanwhile, however, the Past was losing its hold upon her.  
The traditions of the Periclean age, which told how art was content  
to serve the household Gods with simple piety and to adorn domestic  
life, were but feebly remembered. Places once instinct with art  
the emporiums of the new and overwhelming growth of cities, now  
Antioch on the Orontes in Syria, Pergamum, and Rhodes. — As an  
example of what Greek art was doing about this time in Egypt, we  
may mention the reclining figure of the *River-god of the Nile*. Around  
this colossal personage, so benignant in aspect, play, with true in-  
fantine grace, sixteen cherub-like children. These are symbols of  
the 16 cubits, the measure of that periodical rise in the Nile's  
waters which annually submerges the land and endows Egypt with  
perennial fruitfulness. — A pupil of Lysippus, one *Eutychides*, re-  
presented the city of ANTIOCH in a group of considerable grace. The

## ANCIENT ART.

yché) of the city is seated on a rock, ears of corn, and on her head she holds a cornucopia. At her feet appears, in the shape of a youth, the river-god Orontes (the river actually at some distance).

At the doors of PERGAMUM celebrated the victories of the Gauls. The statue of the *Dying Gaul* (the so-called *Gaul*) in the museum of the Capitol, and the *Gaul* of a Ludovisi are most impressive examples of the way in which they were inspired by the theme. The northern Gaul was widely as he did in configuration, costume, and character, was a study of engrossing interest to the sculptor, produced with physiological accuracy. At the same time the fame of the victor might be magnified to the utmost by the effort sought to embody all that was admirable in the Gaul who was vanquished: his ill-trained but chivalrous valour, his indomitable determination to die rather than suffer disgrace. In the 4th century A.D. there was still to be seen on the Altar of the Fatherland a votive offering of King Attalus in the shape of a group of figures representing the struggles of the gods with the Giants, of the Athenians with the Amazons, of the Athenians with the Persians, and Attalus himself with the Celts. Quite recently the figures have been recognised as belonging to these groups in the collections of Venice, Rome, and Naples. — Of the RHODIAN SCHOOL we have examples in the so-called *Farnese Bull* in the museum of Naples, and in the *Laocoon*. The date of the *Laocoon* has not yet been established. Since the days of Winckelmann, who assigned it to the time of Alexander, and of Lessing, who maintained that it belonged rather to that of Titus, there has been a constant and recurring controversy on the subject. It is, however, highly probable that the Rhodian School retained, as late as the reign of Titus, the vitality necessary for the production of so considerable a work.

From the preceding pages it will be gathered how many crises and how varied a development had been experienced by Greek art down to the time when Rome herself came to be included within the charmed circle of Greek culture. Transplanted to strange lands and subjected to new influences and associations, Greek art exchanged its distinctive Greek character for one universal and cosmopolitan. Rome had not been, it may be remarked, without an art of her own. The old *City-Walls* raised in the time of the Kings, the *Carcer Mamertinus*, and the *Cloaca Maxima* prove that the Romans could in times comparatively remote carry out architectural works on a grand scale, although principally for utilitarian purposes. The rudiments of Sculpture they probably acquired from Etruscan artists, whose earliest attempts would be the execution of images of the gods in wood and clay.

where Greek influence had long been active, considerable proficiency as well as activity prevailed in the pursuit of art. although but scanty traces of the purity and elevation of Greek taste are discernible. In Rome, however, the Greeks of Southern Italy grafted their art on that of the Etruscans. A bronze toilet casket (the so called Ficoronian Cista) found in Palestrina, which was executed in the workshop of Novius Plautius in the 3rd century B.C., exhibits in its tracery a purity of design unmistakably Greek, although differing little in shape and plastic accessories from the very ordinary and often rude vessels of the period. The Romans highly esteemed faithful Portraits. Likenesses of ancestors were preserved in wax masks, and displayed on occasions of ceremony. The plastic art of the Etruscans gives evidence of a certain grasp of portraiture, which, though not profound, was still effective. As Roman rule extended itself over Southern Italy and Sicily, and later to Greece and the Asiatic continent, a constantly increasing number of works by Greek artists found their way to Rome, for the most part, probably, as spoil of war. Presently, too, the wealthy patrician, following the bent of his individual taste or the prevailing fashion, gave commissions for works to be executed in Greece, or in Rome itself, to which necessity had brought many artists. Rome thus became the recognised centre of a taste and fashion which she could call her own. Both stood in close relation, not only in point of time, but in a community of idea and aspiration, to the art of a period immediately following the reign of Alexander. There is no doubt, however, that a vast number of works are accepted as specifically Roman only because all traces of the Greek models have been lost. From these, it may be taken for granted, the artists of Imperial Rome derived the designs or at least the suggestion of works of utility, as well as of buildings devoted to mere display, such as temples, palaces, triumphal arches, and tombs.

The student familiar with the three orders of ARCHITECTURE, viz. the Doric, Ionic, and Corinthian, as they are to be seen in Athens, and comparing these examples with their reproductions in Rome, will have little difficulty in detecting a divergence which cannot be explained by differences either in forms of worship or in the general scope of the design (a conspicuous basement with flights of steps in front). The delicate modelling of the best period of Greek art was in Roman hands either simplified, and so denuded of its true artistic significance — looking in short like the work of the handicraftsman — or so overloaded as to become hopelessly confused. Even in their most admirable buildings a mere profusion of superficial decoration is substituted for that perfect harmony pervading the Greek structure, whether as a whole or in its minutest detail, which we find in the Parthenon for example. The Doric and Ionic orders found comparatively little favour with the Romans, and where they appear, it is rather in the form of mural

# ANCIENT ART.

The exquisite taper of the shaft were not happily disposed, and direct from Doric column instead of springing, as with the Greeks, a direct shaft was the flooring received a separate base. The favourite style was the more ornate Corinthian; and the Romans thought yet to add to the wealth of ornament by superimposing upon the capital already veiled with the graceful form of the acanthus leaf, the volute and abacus of the Ionic capital. The Doric the architrave rests on the is easily distinguished. In the Doric the architrave rests on the column and is unarticulated, while the frieze above the architrave receives the triglyphs at short, regular intervals. The Ionic architrave on the other hand is divided into three horizontal courses, the frieze being without triglyphs. The Corinthian entablature resembles the Ionic, but the cornice is more richly articulated, corbels are substituted for the indentations, and the whole is richly wreathed with acanthus leaves and other ornamentation.

The noblest, happily also the best preserved building of old Rome is unquestionably the Pantheon of Agrippa, built in the time of Augustus. In spite of much disfigurement within the time of Augustus, comprised in its interior the light of heaven from the centre vast edifice, obtaining the best preserved building of old Rome majestic circle, and continues to impress the beholder with unfailing, overwhelming effect. Therefore it is that the Pantheon, having survived the period of art's extinction and revival, better presents the solidity, the daring, and the splendour of Roman architecture than the stupendous remains of palace, bath, and circus.

An important innovation which PLASTIC ART experiences in the latter days of the Roman republic may be attributed to PASITELES, a native of Southern Italy. It would appear that he had striven, by way of protest against the unrest and violence apparent in the works of his predecessors of the Rhodian School, to restore to art something of her primitive simplicity, and to combine the excellences of the older schools while he avoided their errors. His aim was to revert to the stern simplicity and thoroughness of the earliest sculptors. At the same time he studied nature independently and carefully; while he was not neglectful of the minor graces of his art. Stephanus was his pupil, whose pupil again was Menelaus, from phanus was his pupil, whose pupil again was Menelaus, from whose chisel we have a group now in the Villa Ludovisi, commonly known as *Electra and Orestes*. Though the real intention of the author will probably never be known, and how happy the result of teaching us how earnest was the endeavour, given to eclectic study in the school of Pasiteles. It is not, however, the result of art to exercise a powerful or enduring influence. Accordingly we find a comparatively small number of works belonging to the school of Pasiteles. That school of art, too, which was especially encouraged by the

emperor HADRIAN, adopting as it did not only Greek but also Egyptian models, was eclectic in the most extended sense of the word. Amongst its better known works is the figure of Hadrian's favourite Antinous, in which with undoubted beauty of form is combined a somewhat lugubrious solemnity together with a smooth glossy and superficial elegance little to the taste of the modern connoisseur. — such as the Arch of Titus and Trajan's Column — celebrating the triumphs of Roman arms. With Greek artists a characteristic mode of representing in relief the triumphs, actual or mythical, of their heroes was to express battle by means of isolated groups of single combatants. And not only are the more stirring incidents of the battle thus signalled. Appeal is made to the gentler emotions: a dying warrior is carried off the field; or the victor spares the life of a prostrate adversary. For plastic purposes this was found to be the most effective mode of representation, serving as it does to awaken the interest and rivet the attention of beholders. The Assyrians had, however, already executed reliefs in which the effect of pitched battle was rendered with more literal accuracy; and that the Greeks, too, could on occasion meet the requirements of this more arbitrary taste, we learn from the friezes of the so-called Nereid monument discovered in Lycia, where the conquering hosts close with each other in elaborate order of battle. The painter, favoured by conditions more submissive to his will, had already grouped the combatants in larger and denser masses. How admirably they contrived along with the crowd and confusion of battle, to give effect to traits of individual heroism and to give single and central figures their appropriate expression, is exemplified in the celebrated mosaic to be seen in Naples of the *Battle of Alexander*, which, there is no doubt, was copied from a painting of the period. It may be premised therefore that this condensed and elaborated treatment in relief — obviously akin to painting — in which the marches, battles, and triumphs, the operations of Roman armies and their imperial chiefs, were set forth with the utmost attainable accuracy, was not the newly gathered fruit of Roman imp and battle-field, with all detail of equipment and armament of intemperance, but must rather be ascribed to the age of Alexander and his successors. And the same may be assumed of the archetypal form of these monuments. In *Portraits*, too, whether of full length or only busts, of emperors and empresses, warriors and statesmen, as of persons of less exalted position, there were not wanting expressive examples in Greek art; and here again Roman taste coincides with that of the Diadochan age. It may be conceded, however, that owing to the interest long taken in portraiture by the Romans and to the attention which this branch of art had so long received in Rome and Etruria, it had acquired a more distinctly human and Italian character, and so had a perceptible influence

on Greek artists resident in Rome. Thus is it that portraits of the Emperors exhibit a degree of power in execution and expression scarcely to be looked for at so late a period. Not unfrequently the Emperors were represented in the costume proper to religious ceremonies; or in fashion like to the gods themselves, and invested with their attributes. Most commonly, however, they appear in the costume and character of a general in the act of haranguing his cohorts. We have striking examples of these imperial portraits in the equestrian statue in bronze of *Marcus Aurelius* on the Capitol, and in the marble statue of *Augustus* in the Vatican. This latter gives unmistakable evidence of having been painted. From the reliefs on the richly ornamented armour which set forth with due regard to historical accuracy the more conspicuous and familiar incidents of a reign especially favoured by the gods, we are justified in the conclusion that this figure was executed about the year 17 B.C. In his treatment of the female figure, too, whether seated or standing, the sculptor knew how to impart a distinguished and imposing view by a sumptuous arrangement of the drapery. There is a peculiar gratification in finding, after a careful study of these portraits—many of them of personages famous in history—an exterior so closely corresponding to the picture of the historian. Many of the heads, indeed, which thus impress the beholder have not been identified. In portraiture, the Greek sculptor adopted the *Hermean* form, while the work of the Roman is recognised almost infallibly in the *bust* form. The latter largely preponderate, although amongst the collective works of sculpture preserved, the Greek element is considerably in excess of the Roman. An attentive observer will not fail to mark this distinction, and learn also to detect the handiwork of the modern restorer which too often disfigures these antique marbles.

The same tendency which led the wealthy citizens of Rome to adopt the literature and culture of Greece was observable in the taste displayed in the works of art they chose for the decoration of their palaces and villas, whether executed in Rome itself or in Greece. In other respects they appear to have been attracted by the same objects of interest as English collectors of the present day. Antique art taken as a whole would probably fail to interest the average man of rank, unless it were associated with some historical incident, some names of renown, or some startling anecdote. But of such works as the figures of the *Three Graces* in bas-relief (though rigid in execution) which the ciceroni of the Acropolis shew as the work of *Socrates*, and the group of *Harmodius and Aristogiton*, the Tyrant slayers, in the market place of Athens, of archaic antiquity, which had been carried off by *Xerxes* and restored to its wonted place by *Alexander*:—of works such as these copies at least would be in request. The powerful development displayed in the figures of *Polyclitus*, and the action expressed in those of *Myron*, appear to have possessed greater attractions for the Romans than the works of Ph:

dias. Numbers of statues belonging to the Periclean age have come to light in Rome, replicas for the most part of *Victors in the Games* and of *Amazons*. *Figures of the Gods*, with few exceptions, belong to a later period. The most numerous, and also very charming, were the graceful forms of more recent Attic art, represented by Praxiteles and his compeers; also the elegant and animated creations of the Lysippian and post-Lysippian schools. It is hardly conceivable that in the museums of Rome, filled as they are with works of sculpture collected on the spot, no original works are to be found. Assuredly there has been a time when they have not been wanting in Rome: and it seems improbable that one and all should have been lost in the devastation which has more than once made wreck of the Eternal City. Certain it is, however, that the greater part of what we now see are either replicas or copies. This fact is determined by the material. The great statues of Phidias and Praxiteles set apart for the temples were of gold and ivory, while Polycleetus and Lysippus worked in bronze. In Attica, too, this costly material was preferred by the earlier sculptors. It was only by degrees that marble came into use for groups as well as single figures. The 'Discus thrower' of Myron, as well as the groups of Marsyas and Athena were originally in bronze. In the Palazzo Massimi alle Colonne there is to be seen a striking figure readily recognised as that of Myron's 'Discus thrower', but it is in marble. In like manner the Marsyas in the Lateran is of marble, and so also is the Apoxyomenus in the Vatican museum. Just as we moderns delight in the copy or engraving of some celebrated picture, the amateur of old gave his commission for the copy of some favourite statue, to be executed in bronze, or, more frequently, in marble. At any rate comparatively few works in bronze, of importance in point of size, are preserved. It was not enough to have simply repeated the celebrities of sculpture. The artists of the so-called New Attic School, which flourished in the last century B. C., we find reproducing the works of their predecessors very effectively with such departures from the original as are to be seen in a more artificial and highly wrought arrangement of drapery, a more decorative rendering of the detail generally, and an attempt to impart increased animation to the figure as a whole. Such piracies, when tolerably successful, became in their turn models for numerous imitations.

The results of this process are exactly what the connoisseur will be prepared to find, and such as present themselves in the collections of antique art in Rome. He must not expect to find himself in the presence of the simplicity and directness as well as grandeur of aim characteristic of Greek art in her loftiest moods: but rather of her attenuation in the shape of imitations and adaptations, the growth of the Imperial age. Antique art, however, exhibits throughout its career an astonishing vitality and continuity. The spirit of Greek is mighty even in expiring: and nowhere can the course

of her marvellous development be studied with the same completeness as in Rome.

Monumental works, inconspicuous and unfamiliar as they so often are, appeal less powerfully to the imagination than statuary, where dazzling beauty enthral the senses. These monuments, however, will have a charm of their own for the discriminating observer. In the Egyptian department of the Vatican he can contemplate the relics of a primæval antiquity, while in the Gregorian Museum he is reminded of the mysterious Etruscans. It will be interesting to compare the attitude and proportions of EGYPTIAN with Græco-Roman figures, and to discover in the *Sphinxes* of the Villa Albani, in the *Lions* by the approach to the Capitol, as well as in the numerous obelisks, to be seen in the piazzas of Rome, evidence of the mastery acquired by the Egyptian in Art. And their works were in the Roman's eye fitting objects wherewith to celebrate his triumphs, and adorn the capital of an empire including within its far reaching bounds people of almost every race and climate.

In the Gregorian Museum the portrait busts in terracotta by the ETRUSCANS exhibit a mode of expressing individuality peculiar to themselves; the bronze vessels display that skill in the working of metals for which they had long been famous; while the large copies of mural paintings which adorned the tombs bring to light the method of painting as practised by the Etruscan as well as, in the choice of subject, their preference for scenes of sensualism and bloodshed.

Here, too, is to be seen a collection of PAINTED GREEK VASES exceedingly rich and beautiful, discovered, it is true, in Etruria, but, as is evident from the subjects represented, from the drawing, but chiefly from the inscriptions, imported from Greece — the greater part indeed from Athens. It is not difficult to distinguish those specimens, which, though borrowed from the Greeks, were of Etruscan manufacture. They are inferior in taste and execution, as well as in design and modelling, and are not to be mistaken for the work of artists. But the Greek vases themselves vary in character; those for instance having the black figures on a red ground being of earlier date than those showing the reverse arrangement of these colours. Nevertheless the painters of these vases, mere handicraftsmen as we must suppose them to have been, could render mythological subjects; and scenes of everyday life, with a vivacity and poetry of conception; they knew so well how to draw, and, with means and resources necessarily very limited, were so far masters of expression, that — despised though they may be by the superficial and ignorant — they bear not only remarkable testimony to the quality of their day then prevailing in Attica, but afford a glimpse at the art of their day in Athens as seen through the eyes of these unpretending artificers. Finally there remain to be noticed the SARCOPHAGI, which, variously ornamented with reliefs, are to be seen in museum, in villa, and in palace court. The only specimen preserved to us from the old



Roman time is the Sarcophagus of L. Cornelius Scipio Barbatus in the Museum of the Vatican. It resembles an altar both in shape and style of ornamentation, and is almost the counterpart of one still standing in Pompeii. It is only consistent with the then prevailing religious rites that sepulchral monuments should have been thus architectural in character. In Greece itself this was conspicuously the case: all sarcophagi which have been discovered within the confines of Greece proper showing a distinctly architectural treatment. The Roman sarcophagi combine much that is essentially Greek with adaptations from the funeral urns of Etruria. They give signs, however, of an independent development, and although including a diversity of shapes and decoration, have for the most part their bas-reliefs arranged on the front and sides (and, where extraordinary richness of effect was desiderated, on the back also) as a frieze or band. One naturally endeavours to trace in the decoration bestowed on these repositories of the dead, some indication of their purpose. In many instances, however, it is evident, that appropriateness of design, if originally acknowledged as indispensable, was presently lost in a promiscuously lavish decoration. Certainly there is no obscurity in such allusions to the goal of life as we discover in Cupids rowing the lighthouse tower, or when we see them careering round the goal in the circus. In such symbolical figures as those of the seasons we are taught to reflect on the inevitable course of creation, existence, and decay succeeding to maturity. As Hylas is borne away by the Nymphs, and Ganymede by the eagle, so we may fancy the soul begrudged from its earthly existence. Hippolytus may serve to recal the virtues of such as came to an untimely end, Niobe, the grief of the survivors; sleeping Cupids may symbolise sleep favoured by the Gods, while Ariadne discovered by Dionysus, Endymion visited by Selene present death itself as but sleep in unfamiliar guise. On the other hand scenes of Bacchanalian revelry can hardly be accepted as allusions to the future state; and even in a less degree are Nereids and Medeas, and more of the like, in bas-relief, capable of such interpretation: and rarely, too, does any reference of a distinctly personal character go beyond a mere vague allusion to life and death. It is tolerably certain that these sarcophagi were made in large numbers, in advance of immediate requirements. A somewhat extraordinary expedient for introducing the lineaments of the departed upon such heroes of mythology as were made to figure in these reliefs. Thus it is we find portraits of the deceased in Hippolytus, and, what is more remarkable, in Phædra herself. In a considerable number of cases these reliefs are almost identical, and are evidently made after one model, with such modifications as might be effected by the introduction or omission of single figures or groups, showing nevertheless more or less of artistic intelligence and resource. They form a

group displaying the established forms and traditional models, which in respect of means of expression and motive are the worthy inheritance of Greek art at its best. Yet these sarcophagi, regarded even as Roman works, are by no means of early origin. It must not, however, be forgotten in estimating the quality of work bestowed upon the sarcophagus, that it was not intended to be closely inspected by the light of day, but would be consigned to the twilight of the tomb, where a stray gleam of light might but for a moment reveal its detail. Hence, in the execution of these reliefs the object was to give prominence to leading features, without an overscrupulous nicety of finish, and this end has been attained with a success worthy of all admiration. It has been ascertained beyond doubt, that the introduction of the sarcophagus as described above was coeval with a mode of burial which became the fashion in Imperial times; otherwise the artistic merits of these monuments might well have misled us in computing their age. The great majority of Roman sarcophagi belong to the 2nd and 3rd centuries after Christ, and to an even later period.

The *Early Christian Sarcophagi* simply repeat and perpetuate preceding pagan models. It is a peculiar coincidence that these inconspicuous memorials should have contributed to the revival of art in the middle ages. Niccolò Pisano found a fertile source of inspiration in the Roman sarcophagi of the Campo Santo in Pisa; nor did Peruzzi and Raphael disdain to use them as models.

With this passing glance at the homage thus done by Raphael and his compeers to the art of antiquity, these pages may fitly conclude. The endeavour has not been to fetter the judgment of the reader, but rather so to direct his observation and stimulate his interest as to give him that self-reliance which alone will arouse in him an intelligent interest, and afford him a genuine pleasure in what he sees. To praise the creations of great artists in empty or mere conventional phrase would simply offend. They alone will experience the full measure of delight to be derived from the contemplation of these treasures, who rely upon their own judgment and cultivate to the utmost the delicacy of their perceptions.

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## Roman Art,

MEDIÆVAL AND MODERN,

by

Prof. A. Springer of Leipzig.

Rome as Mistress of the world became the centre of contemporaneous culture. Art had found with her a new term: and Greece as fitting tribute to the conqueror laid at her feet the accumulated wealth of ages — the treasures of her art, which long had embodied the loftiest conception of the beautiful.

Her supremacy secured, Rome became the chief resort of artists, and their liberal patron. She dictated the tone, alike in taste and fashion, and determined the destinies of art. Down to mediæval times Rome continued to receive the proud title of 'Caput mundi'. Presently, however, she laid claim to supremacy in another realm than that of art; and this latter, as the ancient traditions were gradually outlived, finally fell into neglect. In more recent, as in former times Rome has failed to create for herself, as the outcome of her individuality, an art peculiar to and a part of herself. Her destiny seems to have been to gather from external sources the wealth in which she revelled, with the difference that while ancient Rome furnished nothing beyond a magnificent arena for the art of her day, in later times the artist found in Rome herself his sources of inspiration, compelled as he was to contemplate perfection reflected in the dazzling mirror of antique art. Ten centuries, however, elapsed ere Rome resumed this proud pre-eminence. A glance may now be directed to the interval between the fall of old Rome and the period when, animated with a new life, Rome drew to herself the foremost representatives of the Renaissance, to whom she afforded inspiration for their grandest efforts. It is not, however, the 16th century, not the glories of the Renaissance, that give to the Rome of our day her distinctive character, but rather the new and imposing exterior which she received at the hand of her architects in the 17th century. The mind must be disenchanted before the veil can be penetrated and the Rome of antiquity adequately comprehended.

The protracted suspension of all activity in art makes it apparent that Roman art has a history distinct from Italian art. For

several centuries the towns of Tuscany were the principal abodes of a natural art life. But just as in Rome Italian art achieved its most signal triumphs in the persons of Raphael and Michael Angelo and the masters of that period: so in Roman ground we find that Christian art first took root and attained to its most important dimensions. In Rome then we find the strongest inducements as well as the richest opportunity for the study of **Early Christian Art**.

In the 4th century heathendom, long tottering to its fall, was, in appearance at least, absorbed in the younger Christian world. A new era in art is inaugurated. Not that we are to assume the simultaneous extinction of the pagan art of ancient Rome, nor that it was at once superseded by an altogether new style provided as it was for the emergency. The eye and hand are to a greater extent creatures of habit than the mind. New views and altered conceptions of the Supreme Being as well as of the destiny of man found acceptance. But to embody them the artist had to resort to the old established forms. Then heathen rules were by no means uniformly hostile to Christianity (the period of bitterest persecution began with the 3rd century A.D.); and that the new doctrine should have expanded and taken root, should have been permitted to organise itself in the very midst of heathen society, is evidence that it was received even with favour.

As a consequence of these conditions it will be observed that the art of the early Christians presents no remarkable contrast to that which precedes it, and that they were content to adopt and perpetuate the traditions of the antique. The Roman Catacombs afford abundant proof of this. Encircling the city as with a subterranean trench, they were originally far from being what they subsequently became — secret, carefully concealed places of refuge for the early Christians; but rather their regularly ordained and publicly accessible places of burial (e.g. the *Catacomb of Nicomedus* and that of *Flavia Domitilla*), and were first designedly consigned to darkness and concealment during the 3rd century, a period of constantly recurring persecution. The Christian community, reared as it was in the midst of Roman paganism, probably did not dream of subverting the principles of antique art. In the adornment of the Catacombs they retain the types transmitted to them; so also in the particulars of drawing and colour the precedent of the Antique is closely followed. Christ represented as the Good Shepherd, Orpheus as the symbol of Christ, and evidences of the long standing repugnance to any rendering of the Passion-history, afford proofs of the readiness to accept the art heritage of their precursors. The older these catacomb paintings are the more closely they approximate to the types of antiquity. Even the **SARCOPHAGUS SCULPTURE** of the 4th and 5th centuries differs in purpose only, not in technical rendering of form, from the typical reliefs found on pagan tombs. It was only in the latter half of the 6th century that:

new style declared itself in painting which like other branches of plastic art had more or less fallen into a state of decay meanwhile. Architecture adapted itself to the exigencies of Christian worship, and in allying itself to the new architectural forms, painting acquires a new character.

The term **BASILICA** is understood to apply to Christian temples up to the 10th century. The subsequent belief that a more intimate relation than that suggested by a common name subsisted between these early Christian edifices and the forensic Basilica of ancient Rome, was altogether an erroneous one. The latter were in fact the Roman courts of law and places of public meeting. They had a place in most of the towns of the Roman empire and were erected in the forum, but have nothing, whether of origin or form, essentially in common with the early Christian temple or church. These forensic basilicas were not adapted to purposes of Christian worship, nor did the old Roman basilica serve as a model for the building of Christian places of worship. In proof of the one assertion may be adduced the fact that the forensic basilicas at the end of the 4th century retained intact their original destination, and in individual cases have been restored; while the other will be justified by an unprejudiced examination of the various parts of the Christian basilicas, which give evidence of having sprung from another source than that of the old Roman basilica. Neither did the Temple of antiquity furnish the model for churches built by the early Christians. The church of *SS. Cosma e Damiano*, of the 6th century, is the earliest example of a pagan temple applied to Christian use. The Christian basilica may be said rather to have grown out of the Roman dwelling-house, where at first the community was in the habit of assembling. The plan for future ecclesiastical edifices was acquired by simply extending the proportions of the dwelling-house. The church of *S. Clemente* in Rome is relatively the most perfect example existing of the architectural properties and internal arrangement of the early Christian basilica. A small portico supported by pillars leads to the outer court (*atrium*), enclosed by a colonnade and having in its midst a fountain (*cantharus*). The eastern colonnade leads into the interior of the church which was usually divided into three aisles. Two rows of columns divide the side aisles from the loftier one in the centre known as the nave; the nave and aisles abut upon a half circle or *apse*. At right angles to these aisles, between them and the apse, was sometimes interposed a third space — the *transept*; the altar stood within the apse and apart beneath a canopy supported by pillars, and in its front, enclosed by rails or *cancelli*, was the choir for the officiating priests and two pulpits (*ambones*), one used for reading the Gospel, the other the Epistles. In marked contrast to the temple of antiquity, little are bestowed upon the external architecture of these early

Christian basilicas, the most impressive effect being reserved for the interior. And to this end, especially in earlier mediæval times, a ready expedient for supplying decorative material was adopted in the plunder of the monuments of antiquity. Columns were carried off and set up in Christian churches without regard to congruity of material or consistency of style. Thus in the churches of *S. Maria in Trastevere* and *S. Lorenzo Fuori le Mura* are to be seen pillars of different material and workmanship. The churches of *S. Sabina*, *S. Maria Maggiore* and others give evidence of similar depredations. Crosses and lustres in metal, tapestries bestowed by papal piety contributed to the ornate effect of these interiors. But the principal decorative feature were the pictures in mosaic which covered the recess of the apse in particular as well as the arch which connected the apse with the nave (the *Triumphal Arch*). These MOSAIC PICTURES, as far, at least, as the material was concerned, demanded a novel artistic treatment, massive and monumental in character. In them we find the traditions of antiquity abandoned, giving place to a style which from its harshness as well as austere solemnity of conception has been confounded with the Byzantine style. In reality the art was of indigenous growth; and its salient characteristic may be defined as the substitution of the real for the symbolical in general treatment. Now for the first time the popular mind became thoroughly imbued with ecclesiastical sentiment, of which the crucified Saviour was the chief embodiment. The oldest mosaics, composed of glass cubes, are to be seen in the church of *S. Pudenziana*. They date from the 4th century like those in *S. Costanza* and the Baptistery of Naples; while those in *S. Maria Maggiore* and *S. Sabina* belong to the 5th century. The mosaics in *SS. Cosma e Damiano* in the Forum (526-30) may be pronounced as the most beautiful.

The rudiments of Christian art are to be found in Rome; but its further development was promoted in an equal degree by other Italian states. Building was still active in the 9th century, while the Popes, especially Leo III., of the 7th and 8th centuries did good service in church decoration. But during this period there is no evidence either of progress or continuous development in the Mosaic art and as little in architecture itself. The experiment (as seen in *S. Prassede*, 9th century) of combining piers with the pillars of the nave as a support to the walls and of connecting these with transverse arches was not repeated. Finally it may be said of the Mosaics (*S. Prassede*, *SS. Nereo ed Achilleo*, *S. Marco*), that, while they bear a superficial resemblance to the works of the 5th and 6th centuries, they show unmistakable signs of corruption and decline. This may be accounted for to some extent by the evil times which had fallen upon Rome since the 9th century, culminating in a conflagration — the work of an incendiary Guiscardo — which laid waste the entire southern quarter of the city.

extending from the Forum to the Lateran and to the slopes of the Esquiline. The chief employment of the architect was the construction of fortified towers and places of strength rendered necessary by the ceaseless warring of factions within the city. In 1257 Brancaloni demolished 140 of these strongholds, the majority of which had been erected on the ruins of some monument or other of antiquity. The most striking example of the rudeness of early mediæval architecture is to be seen in the *Casa di Pilato* or *di Rienzi*. Built by one Nicolao, son of Crescentius (probably in the 12th century), its chief ornamentation consists of marble fragments apparently picked up at random and put together in the wildest confusion.

At the close of the 12th century brighter days dawned for Roman art. 'Magister Romanus' now became a title which the artist was proud to append to his surname. A speciality in decorative art appeared in Rome about this time which did not connect itself, it is true, with the traditions of antique art, though ready to utilise its material, without, however, resort to the depredations of a bygone age. And material was still at hand in richest abundance, in an endless array of shattered marbles. These were divided and subdivided, cut or sawn into minute slabs, arranged in patterns, enlivened by the introduction of stained glass and gold leaf, presenting as a whole a richly coloured decorative effect. These marble mosaics adorn the flooring of churches, altar sides, episcopal chairs, pulpits, and doorways; they enliven monumental sculpture, they fill the flutings of the elegantly twisted columns which bore the Easter candles or adorn the entablature of cloistered courts. This art became the monopoly of particular families and was regularly transmitted from generation to generation. The monumental marbles of this time are generally known as **COSMATO WORK**, a name derived from two members of a family thus privileged. Such work is frequently to be met with in Rome. Conspicuous among the mosaic floorings are those of *S. Maria Maggiore*, *S. Maria in Trastevere*, and *S. Lorenzo Fuori le Mura* (12th century). *S. Clemente* and *S. Giorgio* possess altar tabernacles of Cosmato work and *S. Lorenzo* the finest example in its pulpit. Of similar work in cloisters (*S. Sabina, Lateran*) the best specimen is in the convent of *S. Paolo* (13th century). Cosmato work is not infrequently found elsewhere than in Rome. It is uncertain how far this Roman work is connected with kindred examples to be met with in Southern Italy. In technical detail some differences are to be detected, such as the more copious use of the glass pastes by the artists of the South. On the other hand we fancy that the identity of pattern in the mosaics of the Cappella Palatina in Palermo with those of *S. Lorenzo* cannot be accidental.

Along with this decorative mosaic work, the **MOSAIC PAINTING** of apse and choir - arch had since the 12th century successfully

asserted itself. That impress of the antique borne by the early Christian mosaics is gone; the drawing has lost its incisiveness as well as its traditional typical character, and in lieu of this, receives a new and more lively impulse from colour and wealth of ornament. The mosaics in front of the church of *S. Maria in Trastevere*, in the apse of *S. Clemente* (12th century), those in the altar-tribune of the Lateran (13th century) and finally those in the apse of *S. Maria Maggiore*, the work of Jacobus Torriti in 1295, are examples of this mosaic painting. — WALL-PAINTING also came once more into use as we see from paintings discovered in 1858 in the lower church of *S. Clemente* — that basilica which in 1108 was lost by a new structure being built upon it. — And, if church-architecture was constrained to the rehabilitating of older edifices or the mere reproduction of earlier types, the numerous BELFRIES (the best is that of *S. Maria in Cosmedin*) show an abundant fertility of resource in the architects of that period. They tower aloft, story upon story following in light and airy succession, relieved by flights of slender pillars, and stand, eloquent tributes to the genius of mediæval Rome.

The condition of art in Rome, however (particularly in the 14th century), was far behind that of Tuscany. While in Tuscany popular forces directed by the municipalities provided an ample field for the cultivation of artistic tastes, Rome was distracted by the incessant war of factions and families, or the quarrels of the popes. Strangers were invited to execute works which were beyond the ordinary resources of art as it then existed in Rome — *Fra Ristoro*, Friars introduced Gothic architecture into the church of *S. Maria sopra Minerva* — and Giotto (chief of the Florentine school) was summoned to Rome during the pontificate of Boniface VIII., and at the instance of his patron Cardinal Gaetano Stefaneschi, to execute a mosaic (*Navicella*) for the Porch of St. Peter's, and to paint a *Ciborium* (in part preserved in the Sacristy of St. Peter's); probably also to execute a commission from the Pope, to represent the proclamation of the Jubilee of the year 1300. Of Giotto's Roman contemporary *Pietro Cavallini* we have unfortunately no certain information.

It was not until the return of the Popes from their exile at Avignon, when Italians held exclusive possession of St. Peter's chair, and aimed at supremacy amongst the secular powers of the peninsula; when the Humanists acquired their shortlived ascendancy at the Papal court — that Roman art first approached its maturity. Rome indeed had no direct share in the creation of the Renaissance. To Florence belongs the exclusive and imperishable renown of this achievement. On the other hand it must not be forgotten how powerful an impression the spectacle of the mighty relics of antiquity must have made upon the receptive minds of the first Humanists, exciting their emulation and inciting to a more reverent



study of the **Antique**; neither must it be forgotten that by study of old Roman art Brunellesco and Donatello became familiar with those forms in which they were wont to express their artistic thought, and so were led to new and unexplored paths in the realm of art.

Once more Rome occupies a foremost place in the history of art when Pope **NICHOLAS V.** (1447-1455), a **Humanist**, vies with the Medici in his passion for books and building. He is bent upon a renovation of the Vatican Quarter; his ambition is to erect a papal residence of surpassing splendour; nay, he entertains designs on the St. Peter's pile itself and contemplates its reconstruction. The most imposing work of this period was the *Venetian Palace* begun by Pietro Barbo (1455), afterwards Pope Paul II., which, like the *Albergo dell' Orso* recently as it were again discovered, is to a great extent mediæval in character. **Leon Battista Alberti**, who resided in Rome about this time and died there in 1472, is supposed to have furnished the plans for this palace.

So far indeed had the fostering of art become obligatory on the occupants of the papal chair, that they could not neglect this function without forfeiting their individual influence, and impairing the dignity of their office. The right powers were not, however, immediately at hand, which should give effect to the building projects of these Sovereign Pontiffs, enamoured as they were of splendour in every shape. The architect who during the pontificate of **SIXTUS IV.** (1471-1484) was most employed, **Baccio Pontelli**, was a practitioner of moderate skill, and far behind the great Florentines of his day. The building of *S. Agostino* and *S. Pietro in Montorio*, as well as the façades of *SS. Apostoli* and *S. Pietro in Vincoli* were from his plans. His most celebrated work is the Popes' private Chapel in the Vatican, called after the Pope Sixtus the *Sistine Chapel*, which owes its chief attractions far less to its architectural merits, than to the artistic decoration of wall and ceiling.

Abundant employment together with the favour which artists found with dignitaries of the Church had already allured numerous Tuscan and Umbrian **PAINTERS** to Rome. Amongst those thus engaged in beautifying the churches of Rome and the Vatican Palace we meet such Florentine celebrities as **Maestri Sandro Botticelli**, **Filippino Lippi**, **Domenico Ghirlandajo**, **Costmo Rosselli**; and from the Umbrian School the immediate forerunner of Michael Angelo, bold **Luca Signorelli**, along with **Perugino** and **Pinturicchio**. An attempt is made to found an Academy, or Guild of St. Luke at Rome. Amongst its members we find (1494) **Melozzo da Forlì**, the painter of a fresco (transferred to canvas) in the Vatican Gallery, representing the foundation of the Vatican library. — The execution of the *Wall Paintings in the Sistine Chapel*, by order of Sixtus IV., was a momentous event in a time prolific in art enterprise. In accordance with the then prevailing point of view the acts of Moses are represented as symbolically parallel to those of Christ. On the left wall are incidents

in the life of Moses by Botticelli, Rosselli, Signorelli, on the right wall events in the life of Christ by Botticelli, Rosselli, Ghirlandajo and Perugino. Those lovers of art who are unable to visit Florence before going to Rome are recommended to make these wall paintings their especial study. They will learn from them to appreciate the descriptive power of the Florentines and will be familiarised with the field subsequently occupied by the heroes of Italian Art.

Tuscan Sculptors, too, find their way frequently to Rome and are constantly employed either as workers in bronze or marble. Little attention seems, however, to have been paid to the former. The great bronze doors of St. Peter, the joint work of *Filarete* and *Simone*, are interesting rather from the wealth of mythological imagery with which they are embellished, than from their artistic pretensions, which will not compare with those of Ghiberti's famous gates. So much the more powerfully does the sculptor appeal to us in marble. A taste for profusion and splendour of monumental decoration in adorning the tombs, which fact declares itself in the 15th century — a result probably of that thirst for fame which is identified with the Renaissance — gave the sculptor unceasing opportunity for the exercise of his art, particularly in its purely decorative phases. There is scarcely a single church of a certain date which does not contain sepulchral monuments from the close of the 15th century. The church of *S. Maria del Popolo* possesses the largest number. These monuments — perfected in Florence and probably naturalised in Rome by Mino da Fiesole — are nearly uniform, viz. a sarcophagus surmounted by a statue of the deceased, and supported by a pedestal ornamented with a garland of fruit and flowers, and genii. A niche or panelled screen finished with a medallion of the Madonna form the usual background. The majority of these sculptures cannot be traced to any particular artist. It would appear indeed that the sarcophagi, as with the ancient Romans, were rather articles of manufacture than works of art, made wholesale fashion after some favourite pattern and bought 'ready made', a commission being given to the sculptor for a portrait of the deceased to which would be added the armorial bearings with inscription.

Whoever might have visited Rome in the earlier years of the 16th century would have found himself in the presence of an intense movement in the art world; he would have found Architect, Sculptor and Painter alike occupied with projects of more or less grandeur. So far, however, Rome did not in this respect surpass the other chief towns of Italy; so far art had not assumed that particular form of life and direction which only the atmosphere of Rome could sustain, or which the genius of the Vatican alone could quicken — during the Pontificate of JULIUS II. (1503-1513), where the golden era of Roman art began, this consummation was actually achieved.

To Julius belongs the glory of having associated with Rome three  
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names, Bramante, Michelangelo, Raphael, everlasting beacons in the path of art — three men who in the course of the 16th century (cinquecento) raised modern art to its loftiest pitch of splendour. His successor Leo X. (1513-1522) of the house of Medici owes it to his lineage only that he should have transmitted to posterity so splendid a reputation, — that his name should be associated inseparably with the greatest triumphs of art in modern times. Leo X. inherited the well earned fame of his predecessor, but knew not how either to value or to use his inheritance aright. It was not given him to sway the imperious temper of Michael Angelo, nor fully to comprehend the mighty schemes of Bramante. The latter's chief work, the rebuilding of *St. Peter's*, can be adequately studied only in the collection of original drawings in Florence which set forth the grandeur of Bramante's designs in all their completeness; for so many different hands were employed in giving effect to these, that little remains of the original plan. Happily this little, viz. the dome with the overwhelming impression of vastness it conveys, is of the very best. Bramante contemplated a central structure in the form of a Greek cross, rounded at its extremities, which, crowned by a gigantic dome, should present an ensemble at once simple and majestic. Succeeding generations have failed to embody Bramante's ideal. His career, extending probably from 1444 to 1514, is involved in obscurity. Of his works, Rome possesses numerous examples. The circular chapel in the monastery of *S. Pietro in Montorio*, the court of *S. Maria della Pace*, the arcades in the first court of the Vatican (*Cortile di S. Damaso*), the *Palazzo Giraud* and above all the *Cancellaria* are perfect examples of Renaissance.

We are wont to wonder at the profusion and splendour, too, of works to which the cinquecento gave birth. How much richer, how much more splendid would have been this profusion, had only these works been carried out as originally designed by the artist's creative genius!

The same fatality which pursued Bramante's mightiest projects served to mar Michael Angelo's (1475-1564) supreme effort in the realm of PLASTIC ART. The *Tomb of Julius II.*, begun while that pope was still living, was to consist of a large detached edifice with statues of Moses, St. Paul, and other colossal figures at its projecting angles, and ranged along its wall the naked forms of men in chains. The work, however, soon came to a standstill, and at last, 30 years after its commencement (1545), it was placed in the church of *S. Pietro in Vincoli* where it now stands, deplorably, a mere fragment of the original design. Its most striking feature is the tremendous figure of Moses, rising in wrathful indignation at the worship of the golden calf, to denounce the idolatry of the Israelites. In addition to the Moses, Rome contains two conspicuous works from the hand of Michael Angelo: the *Pietà*, badly placed in one of the chapels in *St. Peter's*, and the *Statue of Christ* in *S. Maria sopra Minerva*. The

former surpasses all other efforts of the great sculptor in the delicacy of its modelling as well as in the force with which it appeals to human sympathies.

As **Fresco Painter** Michael Angelo figures exclusively in Rome. Tradition tells us how loathe he was to exchange the chisel for the brush, when at the behest of the imperious Julius II. he undertook the decoration in fresco of the ceiling of the Sixtine Chapel. These frescoes are nevertheless the most important of Michael Angelo's contributions to art. They afford a wider field for the exercise of his creative power than sculpture, where plastic forms, unequal as they are to the demands of his prolific genius, betray him into exaggeration. These frescoes of Michael Angelo are closely akin to the wall paintings of Florentine and Umbrian artists at the close of the 15th century, in which the deliverer of the Israelites is made to prefigure the Saviour of mankind. How salvation came to the world, and how proclaimed, is the theme which Michael Angelo undertakes to illustrate. In the centre piece is depicted the Creation, the history of Adam and of Noah; how sin came into the world, but with sin the promise of redemption. Forecasting all this we next see the figures of Prophets and Sibyls. In the marginal pictures we see continued reference to the Redemption, in the various deliverances of the Jewish people (the brazen serpent, David and Goliath, the fate of Haman, and Judith), in conformity with mediæval conceptions, together with symbols of the Redemption. Connecting themselves with the above are the groups occupying the lunettes, portraying expectation, the anguish of suspense, and contrition, which include at once matters of fact and a twofold allusion to the vicissitudes of the Israelites and the events of our Saviour's life (progenitors of Christ and Jews captive in Babylon). The sublimity of the work is to be attributed very much to the skill with which mere matters of fact are everywhere subordinated to the claims of individual action as well as artistic purpose. Moreover Michael Angelo has contrived so to dispose the various portions of his vast work, ascending by figures, single and in groups, from the simply decorative margin to the crowning effort in the centre, so to adapt them to the place they occupy, that the entire work becomes architecturally, so to speak, self-supporting; while the composition as a whole is wielded with a wealth of resources together with a power of organisation such as no other artist has attained to. The thoughtful beholder will not acquiesce in the exclusive study of the central pictures. The figures in monochrome and minor decorations are replete with a beauty peculiar to themselves.

Of the '*Last Judgment*', painted by Michael Angelo at a much later period (1541), it is difficult, owing to its dilapidated condition, to form an accurate estimate. The unerring audacity, however, with which figure and group alike are thrown into every conceivable attitude and movement, must command a mute and amazed attention.

With the names of Bramante and Michael Angelo is associated that of Raphael (1483-1520), whose youthful genius had very early declared itself, first in Perugia and later in Florence. In Rome are to be seen interesting mementoes of both these periods. In the Coronation of the Virgin in the Vatican Gallery we see him still in the trammels of the Umbrian School; the effects of his Florentine training are visible in his *Entombment of Christ* in the Borghese Gallery (belonging to later periods are the so called *Fornarina* in the Barberini Gallery, the *Violin Player* in the Palazzo Sciarra, *Navagero and Beazano* in the Doria Gallery, the *Madonna di Folligno*, and the *Transfiguration*, the master's last work, both in the Vatican Gallery). The majority of Raphael's easel pictures are to be found elsewhere than in Rome.

But in Rome only could Raphael have found a field suited to the exercise of his highest powers in FRESCO PAINTING. The mural paintings in the state apartments of the Popes in the Vatican palace must first be noticed. In order rightly to appreciate these, it must not on the one hand be forgotten that fresco painting never completely loses its decorative character; nor on the other must the peculiar position of the Pontificate in the beginning of the 16th century be lost sight of. In the palace of the Vatican the same courtly tone, the same pursuit of sensuous pleasures, of the mere joys of existence, prevailed as in the courts of the younger Italian dynasties; expressions of national sentiment met with a favorable reception, while an active agitation on the part of the Humanists did not appear to have compromised the dignity of the Papal Court. These conditions are more or less distinctly reflected in the frescoes of Raphael. The courtier repeatedly asserts himself; even a delicate compliment to the patron is not disdained, nor the ceremonial spectacle excluded. Political as well as personal allusions are not wanting, while ample space is devoted to the glorification of the Humanistic ideal. Finally, when it is borne in mind that Raphael was constantly compelled to defer to the exigencies of the allotted space, to study the separate requirements of wall and ceiling, we gain an insight into the nature and extent of the restraints imposed upon the Artist. They beset him indeed on every hand, and constantly compel him to alter or modify his design. Curiously enough these restrictions are to this day interpreted as an act of the Artist's free and daring will. One wonders at the amount of the theological learning, of philosophical erudition displayed in the *Disputa* and the *School of Athens*, as well as at the inventiveness which could connect subjects so remote from one another as the *Heliodorus driven from the Temple*, and the expulsion of the French from Italy. Through the entire range of subjects there runs a vein of profound and continuous thought. But especially admirable are alike the discernment which enabled Raphael to select, from apparently the most heterogeneous sources, matter

suitable for pictorial embodiment; the resolution with which he guarded the realm of fancy; and his sense of the beautiful, whereby he was enabled to bring the most intractable material into subjection to his purpose. These qualities are most conspicuous in the picture known as the *Burning of the Leonine Quarter* (the so-called *Borgo*) of Rome, or rather, as the artist's patron would have it, the conflagration, extinguished by intercession of the Pope. The spectator forgets the preposterous demand that a miracle should be thus palpably depicted: Raphael relegates the action to the heroic age, fills his picture with figures and groups of surpassing grandeur and animation (such as succeeding generations have striven in vain to imitate) and depicts the confusion, the preparation for rescue and fight with surpassingly graphic effect. The picture was not what he had been commissioned to paint; but in lieu of this we have a creation teaming with imaginative power and masterful execution. In like manner Raphael disposed of the celebrated frescoes in the first Stanza, the *Disputa* and the *School of Athens*. Had he not been required to illustrate a chapter from the history of dogma (the proclamation of the doctrine of transubstantiation) or to present a pictorial extract from the history of ancient philosophy, the task of depicting a procession of historical celebrities known to fame as fathers of the church or mundane philosophers could not be particularly inviting. And further, while Raphael mingled with historical personages figures purely typical, and in the *Disputa* represents the assembled company of believers as beholding a vision, where each individual present is naturally more or less overpowered by emotion — while in the *School of Athens* he especially emphasises the blessedness of knowledge, the good fortune which leads to the higher paths of learning (whether his representation literally coincides with the Diogenes Laertius or Sidonius Apollinaris or not) — he has asserted with brilliant success the Artist's right to supremacy in the realm of creative fancy.

After the foregoing remarks the unprejudiced reader will need a hint only as to the mental attitude he shall assume as a student of Raphael's works. If the mere subject of the picture exclusively occupies his attention, if he must know the name and history of every figure, and feels it incumbent upon him to admire the intellectual grasp of an artist who gathered his materials from the remotest provinces of learning and who abounds in literary allusions, he is no longer in a condition fairly to test the artistic value of Raphael's works. From this point of view he will fail to detect in them any essential difference from the allegorical pictures of the period, nay he may even give precedence to many of these: to the wall paintings in the Capella degli Spagnuoli (S. M. Novella in Florence) for example, which indisputably exhibit greater versatility, a superior daring in the embodiment of the preternatural and

a loftier conception of the didactic capabilities of art. It is still a matter of uncertainty how far the erudition displayed by Raphael was an acquirement of his own or how far he may have relied on the contributions of contemporary scholars, such for example as Castiglione, Bembo, and Ariosto, who would in so far share with him the merit due to fertility of thought. Assuming, however, that Raphael himself supplied the wealth of literary research which the frescoes of the Stanze are said to reveal, he would not as Artist become more intelligible to us. His intellect might thus have been exercised, but not his imagination. Raphael's pictures will not only be more thoroughly enjoyed, but his individuality and purpose will be more perfectly apprehended when the effort is made to understand, how the painter by force of his imagination could out of material for thought, dead in itself, create new and living forms; how he imparted to single figures so distinct a psychological impress that the mere bearers of historical names are made to appear as representative human characters; how subtly he balanced action and repose in his groups, not dwelling too long on mere beauty of outline and contour, but intent on giving harmonious expression to a more profound intellectual antithesis. From this point of view, interest in the works of Raphael will be enlightened and enduring. Numerous problems will present themselves to the amateur for solution: what motive Raphael might have had in treating the Disputa and the School of Athens so differently in respect of colour; how far in the latter picture the architectural character of the background is essential to the collective impression to be conveyed; for what reason the domain of portraiture is here narrowed to the utmost, while there (Jurisprudence) it is extended; what were the grounds for the manifold changes in composition which are accurately traced in his numerous sketches, etc.

The condition of the Stanze frescoes is such, alas, as to afford anything but unqualified gratification, just as in the Loggie we regretfully trace the departed glory of unique examples of decorative art, and with difficulty recognise the summit of Raphael's attainments in the grievously injured *Tapestries*. These latter, it is true, in the detail of their composition may be studied in the cartoons now in the Kensington Museum; but the subordinate decorations, marginal arabesques and the like are still in part preserved in the original *tapestries*, and are essential to the festive character of ornamentation originally designed for the Sistine Chapel. To the ten *tapestries* so long known, an eleventh discovered in the depôt of the Vatican has been added. These *tapestries* were to have adorned the lower compartment of the chapel walls and to this end they must correspond with the companion pictures: that, while these relate the history of Redemption, they, the former, should pourtray the power and grace of God abiding with the Church.

In apparently irreconcilable contrast to Raphael's works in the

Vatican we have his frescoes in the gay *Villa Farnesina*. On the one hand we are awed by devotional fervour, sublime aspiration, thought earnest and profound; on the other we find Art revelling in the joys of life, each form radiant with an ecstasy of innocent mirth. Nevertheless it will cost no great effort to discern in the *Farnesina* frescoes the impress of Raphael's genius. He was indebted for his version of the myth of Cupid and Psyche to a work of Apuleius, familiar to readers of the 16th century as it had been to the Romans of old. Probably no author either in ancient or modern times can boast a more captivating illustration than Apuleius, while at the same time none has been more freely handled by his illustrator. In Raphael's hands the myth is moulded anew. Remembering that it was the adornment of a festive chamber he had in hand, Raphael sedulously avoided everything repugnant to the festive mood. Psyche's woes were consigned to the background; the painter is intent upon recording her triumphs only. The confined space afforded by the chamber serves only to stimulate the Artist's mastery of form. Raphael's representation of the myth is condensed: many scenes are but glanced at for a moment, though essentials never escape him; thus the claims of narration and decoration are adjusted without restraint. Harmony alike in idea and form; nobility of proportion never overstepping the bounds of refinement; the power of so losing himself in his subject as to present it devoid of individual caprice: attributes characteristic of Raphael as these are declare themselves in the frescoes of the *Farnesina* as unmistakably as in the wall paintings of the Vatican. The spectator's own unassisted eye will not fail to see that the pictures on the ceiling of the principal saloon are far inferior in execution to the so-called *Galatea* in the neighbouring apartment. He will find nevertheless that both are such as will reward careful study with the highest gratification — a delight it must be a lasting desire to renew.

The inaccessibility of the upper rooms of the *Farnesina*, adorned by Bassi of Siena (1477-1549), commonly known as *Sodoma*, with his painting of the Nuptials of Alexander with Roxane, cannot be too much regretted. In the embodiment of sensuous grace and beauty, Raphael found in *Sodoma* a worthy rival.

In the *Sibyls* of Raphael in S. Maria della Pace (1514) we find him competing — if the expression may be allowed — in another field. Here he trenches upon the domain of Michael Angelo; not, however, that he is for a moment betrayed into disingenuousness by contact with a presence so overpowering, or that he accepts the assuming a style foreign to his genius. True to himself, he accepts the limits prescribed by his subject, and combines an air of pleasing serenity and infinite grace with the expression of prophetic inspiration. Around these three Art heroes, Bramante, Raphael, and Michael Angelo, is grouped a brilliant circle of pupils and dependents. The best works of the School of Raphael are undoubtedly those execut-



in his lifetime and under his direction. *Giulio Romano* (1493-1546) and *Francesco Penni* (1488-1528) had a considerable share in the painting of the Hall of Constantine; the completion of the Loggia paintings was entrusted to them, *Perino del Vaga* (1499-1547), *Raffaello dal Colle*, and others. For the decorative ornamentation of the Loggie and the Farnesina the master engaged the services of *Giovanni da Udine* (1487-1564). Romano exhibits himself most clearly as a pupil of Raphael in the Villa Madama Giulio, less so in his Madonnas (Pal. Colonna and Borghese).

The crowd of ARCHITECTS, who appeared in Bramante's time, showed greater independence: *Baldassare Peruzzi* (1481-1563), who built the Farnesina and Pal. Massimi, *Raphael* himself and *Giulio Romano* (Villa Madama), *Antonio da San Gallo* the younger, with whom originated the Pal. Farnese and a new plan for St. Peter's, and lastly MICHAEL ANGELO, whose influence, gradually deposing Bramante, irresistibly impelled the architecture of Rome into new courses. And just as in Plastic art he scornfully rejects the recognised forms and forces upon them a new construction, in like manner as Architect he concerns himself little about the accurate adjustment of subordinate parts, intent rather upon the effect to be produced by the structure as a whole — usually one of ponderous immensity. The colonnades in the *Palazzo Farnese*, the conversion of the Baths of Diocletian into the church of *S. Maria degli Angeli* — a work subsequently spoiled — and the *Porta Pia* are among his chief works. His chief merit consists in his having reverted to the plans of Bramante for the completion of *St. Peter's*, which since 1546 had been under his superintendence. The Cupola at least was carried out according to his designs, but the ground-plan, to the injury of the building, was much altered, and the Latin substituted for the Greek Cross.

As long as the 'divine' Michael Angelo lived, Rome was so dazzled by the splendour of his renown that no one suspected the DECLINE OF ART was at hand. In fact, however, it had already declared itself at the death of Raphael. Rome once more captured and pillaged; orthodoxy reinstated; the church recoiling from the taint of Humanism: these were incisive events in the history of art, which now received a more distinctively ecclesiastical direction. The Foreign occupation of Rome expelled a vast number of her artists and laid a chasm in the traditions of her art. As she once more recovered herself and under the pontificate of SIXTUS V. (Felice Peretti, 1585-90) was to all appearance again invested with her pristine grandeur, the encouragement of art was revived, but in a spirit which presently pervaded and brought into subjection every phase of art. To Sixtus V. the Eternal City, which 'forthwith doubled itself', owes her present aspect. The *Acqua Felice*, the *Spanish Staircase*, the *Via Sistina*, the *Piazza di S. Giovanni in Laterano*, the *Obelisk* in the Piazza of St. Peter, the restoration of the *Columns of Trajan* and *Marcus Aurelius* are his work. *Domenico Fontana* of *Ticino* was foremost in giving effect to

this Pope's projects. The authors of the degenerated Renaissance known as *Baroque* were really *Vignola* (1507-73) and Fontana's nephew *Carlo Maderna* (1566-1639). In the Jesuit church of *Gesù* (1568) the former furnished the type of the style which prevailed during the following century, especially in the numberless Jesuit churches then built. Maderna with *Borromini* and *Carlo Fontana* were the leaders of that band of Artists who conspired to rob architecture of its fitting repose, and by the introduction of figures posed in startling attitudes, aroused or convulsed by agency unseen, of curves instead of straight lines, of pillar piled upon pillar, substituted a turbulent unrest. Not that the style was without striking and artistic effect. An undoubted vigour in the disposition of detail, a feeling for vastness and pomp, together with an internal decoration which spared neither colour nor costly material to secure an effect of dazzling splendour: such are the distinguishing attributes of the *Baroque* style as in Rome it is to be seen on every hand, not only in an endless succession of churches (*S. Ignazio*, *S. Andrea della Valle*, *S. Carlo alle Quattro Fontane*, etc.), but in numerous palaces, the *Barberini* being a conspicuous example. The reader will, however, scarcely dwell on these works longer than will suffice to give him a clear general impression of their character.

A greater tenacity of life is, however, inherent in the art of *PAINTING*. An altogether deplorable interval now ensued, during which artistic talent was beguiled by Michael Angelo's overwhelming ascendancy into a slavish imitativeness, content with the least possible effort to crowd into a given space the greatest possible number of unmeaning figures, not devoid, however, of a certain superficial charm sufficient to captivate the eye. After an interval thus occupied and identified with this supremacy of the *MANNERIST School* (*Arpino*, *Zuccaro*), painting once more, at the close of the 16th century, was galvanised into a new life, destined to be of brief duration—Rome becomes a scene of conflict in which painters and their partisans are the combatants. — *Caravaggio* (1569-1609) was the chief of the *NATURALIST School*. He was triumphant in the possession of popular favour. On the other hand it was objected that his drawing was bad, that he failed in the essential of grouping the figures in his larger compositions. Nevertheless the mass is presented with such startling reality, and animated with gesture so impressioned, that every figure fitly asserts itself, while a corresponding force in colour conveys an impression powerfully suggestive of the turbulent license then prevailing. — The *ECLECTICS* took an opposite direction. Trained in a regularly constituted school of art, such as had been established at Bologna, initiated moreover in the art of *Correggio* and the *Venetians*, full of reverence for more remote traditions, thoroughly versed in the rules of drawing and composition as well as familiar with the fresco painter's art — thus formidably equipped, *Annibale Caracci*, *Domenichino*, *Guido Reni*, *Guercino*

## ROMAN ART.

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appeared amongst the rival aspirants to fame in Rome. They sup-  
 planted the Naturalists, appropriating as much of the latter's method  
 as appeared available, and finally monopolised the favour of the  
 court and aristocracy. Nor was the struggle by any means confined  
 to the palette and the brush. Personalities arose, and amongst them-  
 selves the partisans of Caracci were seldom at peace. Their contri-  
 butions are in part, at any rate, of the highest excellence. *Anni-  
 bale Caracci's* frescoes in the Palazzo Farnese; *Guido Reni's* *Aurora*  
 in the Casino Rospigliosi; the frescoes of *Domenichino* in S. Luigi  
 dei Francesi, S. Andrea della Valle, in Grotta Ferrata near Rome  
 are not mere master-pieces of technical skill, but are replete with  
 artistic beauty and vitality.

The Neapolitan sculptor *Lorenzo Bernini* (1598-1680) flourishes  
 up to the close of the 17th century. His works occupy the concluding  
 chapter in the history of Roman Art. It is superfluous to bid the be-  
 holder beware of being led captive by art essentially flimsy and mere-  
 tricious; rather perhaps it is necessary, as a set off against the now  
 prevailing depreciation of Bernini's works, to plead the important  
 historical significance they possess amidst all their too conspicuous  
 defects; to bear in mind that throughout the course of nearly a  
 century they were regarded as the most brilliant production of  
 that period and were very generally imitated.

Since the 17th century, Rome has not given birth to nor nur-  
 tured any distinctive art life, though the past has held Artists of  
 all nations spell-bound, compelling the conviction that Rome is still  
 the true High School of Art, whose teaching is indispensable to  
 every true Artist. So late as the close of the 18th and the beginning  
 of the present century, Rome continued to give proofs of the potency  
 of her influence. Without the suggestions which Rome alone could  
 furnish, *David* would never have received that classical impulse  
 which he turned to such admirable account in France. In the absence  
 of such inspiration as the spectacle of Rome's master-pieces alone can  
 afford, *Cornelius* and his associates would never have had the courage  
 to attempt the revival of fresco painting. Thus is it that Rome reacts  
 on the destinies of modern art, though without an art life she can  
 call her own. The statue of the Immaculata shows that the Romans  
 are ignorant of the mere mechanism of casting in bronze, while the  
 frescoes of *Podesti* in the Stanza dell' Incendio prove that not only  
 painting is a lost art, but Raphael himself is forgotten. Otherwise  
 opinion had not been thus pointedly challenged. But if Rome has  
 ceased to be the home as well as the birthplace of Art, it is above all  
 others the spot where Art at once affords the highest gratification  
 and commands the profoundest reverence.

## FIRST SECTION. TUSCANY. UMBRIA.

### 1. From Leghorn or Pisa by the Maremma

1. (from Pisa 207 M.). RAILWAY. EX-  
10, 20 fr. 5 c. (from Pisa 42 fr. 80, 2  
s., fares 36 fr. 75, 25 fr. 40, 17 fr. 8  
s.).

MAREMME RAILWAY coincides with the  
by *Æmilius Scaurus*, B.C. 109. During  
Government caused a road to be constructed  
district. Although this is one of the  
the country it traverses is by no means  
and the traveller who desires to explore it  
journey; but, owing to the malaria, this is  
of May and the end of October (comp. p.  
inhabitants spend in the hill-district of  
villages are still deserted. The railway is  
stations which interrupt the traffic. It runs  
it approaches the coast, commanding fine vi-  
sitories and islands. — Views always on the  
SAMBOAT. Another route from Leghorn to Pi-  
sita Vecchia, and thence by railway. Three  
Subattino), and one French one (*Fraissinet & C.*)  
is somewhat more expensive than the rail-  
at Leghorn in the inner harbour 1 fr., in the  
steamers generally weigh anchor towards eve-  
Vecchia, and journey thence to Rome, see p. 7.  
Leghorn and Pisa, see vol. i. of this Handbook.  
The first station *Colle Salvetti*, which is 10 M.  
and 9½ M. from Pisa. To the right we  
nte Nero, a celebrated place of pious resort, poss-  
ture of the Virgin brought from the East and a  
seafaring men.

13 M. (from Leghorn) *Fauglia*; 18 M. *Orciano*  
*uona*, the station for *Rosignano*, situated on an  
ght. All these villages are of recent origin and con-  
interest; they testify, however, to the rapid improve-  
taken place during the present century in this once so

that name was once settled in this district, as is proved by numerous inscriptions at Volterra.

32 M. *Cecina* (halt of 8 min.; poor café), a modern place, where a branch line to Volterra diverges (see p. 9).

The line now approaches the coast. The loftily-situated, ancient Etruscan Populonia becomes visible to the right, on a chain of hills projecting into the sea; beyond it the island of Elba (p. 13).

43 M. *Castagneto*; then (47 M.) *S. Vincenzo*, with a small harbour.

54 M. *Campiglia*; the small town lies to the left on the height, with a ruined castle and Etruscan tombs of no great interest.

FROM CAMPIGLIA TO PIOMBINO, 7½ M., diligence on the arrival of the last train from Leghorn in about 2 hrs., returning thence at noon. A forenoon suffices for a visit to Populonia.

Piombino (plain inn), a small town with 4000 inhab., lies at the S. extremity of a wooded promontory, bounded on the land side by a flat district. A weather-beaten tower on the harbour commands a magnificent view of the sea and the island of Elba (in front of which rise the cliffs of Cerboli and Palmajola), of S. Giglio and the coast, and Corsica in the distance.

Piombino originally belonged to Pisa, in 1399 became a principality of the *Apptanti*, in 1603 was acquired by Spain, and then by the family of *Buoncompagni-Ludovisi*, from whom it was wrested by Napoleon in 1805 in favour of his brother-in-law, the Corsican *Felice Bacciocchi*. In 1815 it was restored, and till 1869 remained under the Tuscan supremacy. — Steamboat to Elba daily, returning the following morning (p. 13).

About 6 M. from Piombino, at the N. end of the peninsula, lies the ancient Populonia, the Etruscan *Pupluna*. The shorter route through the woods should not be attempted without a guide. The town with its mediæval castle, situated on a lofty and precipitous eminence, is a conspicuous object from all sides. Once a prosperous seaport, it suffered greatly from a siege by Sulla; in the time of Strabo it had fallen to decay, and is now a poor village. In ancient times the iron of Elba was smelted here. The old town-walls may still be distinctly traced, and are particularly well preserved on the side next the sea; they consist of huge blocks, approaching the polygonal style. The views towards the land and the sea are striking and extensive. Several vaults, erroneously said to belong to an amphitheatre, and a reservoir may also be mentioned as relics of the Roman period. The Etruscan tombs in the vicinity are hardly worthy of a visit.

The district now begins to exhibit the distinguishing characteristics of the Maremma: a world of its own, consisting of forest and swamp, uncultivated, and in summer poisoned by malaria. During the Etruscan period the Maremma were richly cultivated and possessed several considerable towns: *Populonia*, *Vetulonia*, *Rusellæ*, *Cosa*. On the decline of agriculture in Italy and the conversion of the farms into pasture-land, the desolation of the coast-district made rapid progress; for in this flat district, where the water easily becomes stagnant, high cultivation is alone capable of keeping the poisonous exhalations in check. Even Pliny describes this district as unhealthy, and in the middle ages its desolation was still more complete. During the present century, under the wise administration of the grand-dukes of Tuscany, much was done to counteract the malaria by the drainage and filling up

of swamps and the establishment of new farms; but the evil is still very great. Charcoal-burning and in winter cattle-grazing are the chief resources of the inhabitants, all of whom withdraw to the Tuscan hill-country in May, when the malaria begins. A few only of the more densely peopled localities enjoy a tolerably healthy atmosphere. Those of the natives who are compelled to remain suffer severely from fever, and their gaunt and emaciated countenances afford a sad indication of the curse of the district.

65 M. **Follonica**, near the sea, a small but industrial place which is deserted in summer, possesses considerable smelting-foundries for the iron from Elba. Beautiful view towards the sea; to the right the promontory of Piombino and Elba, to the left the promontory of Castiglione with a lighthouse, and the small, grotesquely shaped island of *Formica*. On an eminence to the left rises *Massa Marittima*, one of the largest towns of the Maremme, with about 13,000 inhabitants. In the vicinity are extensive copper-mines. — The train again quits the coast in order to avoid the *Promontory of Castiglione*.

74 M. **Potassa**, station for *Gavorrano*, situated higher up, to the right. Farther on, likewise to the right, on an eminence, lies *Colonna*; and in the distance, at the mouth of the river *Bruna*, the small fortified harbour of *Castiglione della Pescaia* is visible. Here, as in the other seaports of the Maremme, wood and charcoal form the principal exports.

80½ M. **Monte Pescati**, junction of a branch-line from Siena (see p. 21), which runs parallel to our line as far as Grosseto.

91 M. **Grosseto** (\**Aquila*), the capital of the Maremme, a pleasant town with 5500 inhab. The curé *Chelli* has a collection of Etruscan antiquities. Branch-line to Asciano (and Siena), see p. 18.

About 3½ M. to the N. E. of Grosseto (carriage road) lie the sulphurous *Bagni di Roselle*, whence the ruins of *Rusellæ* are reached in ½ hr. (guide necessary). *Rusellæ*, anciently one of the twelve capitals of the Etruscan confederation, has been deserted since the middle of the 12th cent. and is thickly overgrown with underwood. The walls, which are nearly 2 M. in circumference, and in most places accessible, consist partly of horizontal courses, partly of polygonal blocks (8-8 ft. high, 7-12 ft. long).

Around Grosseto, and to the W. in the direction of Castiglione extends a considerable plain, in ancient times a lake (the *Lacus Pretius* of Cicero), which gradually became shallower and productive of malaria (*Palude di Castiglione* and *di Grosseto*). By means of skilful drainage, and by conducting hither the deposits of the neighbouring rivers, the government has succeeded in almost entirely filling up the morass and converting it into a valuable pasture, 12-15 M. in length.

A little beyond Grosseto the *Ombro*ne is crossed. The line skirts the wooded *Promontory of Talamone*; towards the S. the imposing Monte Argentario (see below) becomes visible.

At (105 M.) **Talamone** a beautiful view of the sea is disclosed. The village lies at the extremity of the promontory and possesses an anchorage sheltered by the island of Giglio and the Monte Argentario. The extent of the creek has been much diminished by al-

luvial deposits. Here, in B.C. 225, the Roman legions landed and signally defeated the Gauls who were marching against Rome.

The train crosses the small river *Osa*, then the more important *Albegna* (ancient *Albinia*), at the mouth of which are salt-works. Stat. *Albegna*.

114 M. Orbetello (halt of  $\frac{1}{4}$  hr.). On the arrival of the train an omnibus (1 fr.) starts for *Orbetello* (poor inns; the best is the *Trattoria del Buon Gusto*, or *Saccoccione*),  $1\frac{1}{2}$  M. distant, with 6400 inhab., situated at the extremity of a promontory, not far from the foot of *Monte Argentario*, which rises immediately from the sea, and is connected with the mainland by two narrow tongues of land, whereby a large salt-water lagoon is formed. Beyond its remarkable situation the place contains nothing of interest, except the polygonal walls on the side next the sea, which testify to the great antiquity of the town, although its ancient name is unknown.

From Orbetello an embankment has been constructed across the shallow lake, which abounds in fish, to M. *Argentario*. A carriage-road leads to the N. harbour *Porto S. Stefano* (steamboat to Elba, every Thursday at 3 p.m., see p. 13), and to *Port' Ercole* on the S. side. The *Monte Argentario* (2087 ft.) culminates in two peaks, on one of which is situated a monastery of the Passionists. The ascent is very interesting, and is accomplished from Orbetello in 2-3 hrs. (with guide). The view embraces the coast of Tuscany and the surrounding district as far as M. *Amiata*, and the sea with its numerous rocky islands as far as *Sardinia*. If time is limited, the first and lower eminence,  $\frac{3}{4}$  hr. from Orbetello, commanding a picturesque view of the coast, should be visited.

Orbetello is also the most convenient starting-point for an excursion to the interesting ruins of the ancient *Cosa*, the present *Anedonia*,  $4\frac{1}{2}$  M. distant; and also for a visit to the ancient towns of *Saturnia* and *Sovana*, 30-35 M. inland. *Cosa* is an ancient Etruscan town, deserted as early as the 5th cent. The polygonal walls (1600 yds. in circumference) with their towers are admirably preserved. A beautiful prospect of the sea and coast is enjoyed hence.

The train soon enters the former Papal territory, and traverses the Roman *Maremma*; scenery unattractive. 127 M. *Chiarone*. It then crosses the *Fiora* and reaches (135 M.) *Montalto*, a poor village.

From *Montalto* the traveller may ascend by the bank of the *Fiora* to the ancient *Ponte della Badia* and the site of *Vulci*, where very successful excavations have been made since 1828, and thousands of Etruscan vases and other antiquities have been discovered. The ancient Etruscan city itself, the circumference of which is ascertained to have been 5 M., has entirely disappeared with the exception of its tombs.

Beyond *Montalto* the country is more undulating. The line crosses the small rivers *Arrone* and *Marta*, the outlet of the Lake of *Bolsena*.

$144\frac{1}{2}$  M. *Corneto*, situated on a hill (348 ft.)  $1\frac{1}{2}$  M. to the left of the station (seat in a carriage 1 fr.), is an antiquated town with numerous towers (*Albergo Grassi* and *Alb. Benedetti*, both in the handsome Gothic \*Palace of the Vitelleschi dating from 1437, called *Il Palazzaccio*; the first is preferable, but in both bargaining is necessary). The town sprang up at the beginning of the middle ages after the decline of *Tarquini*. A genealogical tree 'al fresco' in the *Palazzo Comunale*, professing to trace the origin of the

place to a remote ~~mythical~~ **historical** era, shows an amusing disregard for history. The **Romanesque** churches have nearly all been modernised by subsequent **restorations**. The church of *S. Maria in Castello* alone, situated on the N. buttress of the plateau on which the town stands, has been left unaltered; it was begun in 1121 and consecrated in 1208. The lower story of the *Museo Municipale*, opened in 1878, contains a number of sarcophagi, the most interesting of which is the so-called 'Sarcophago del Magnate', embellished with reliefs (battles of Amazons) and with handsome polychrome figures on the lid. In the upper floor are arranged smaller antiquities, vases, gold ornaments, weapons, etc. Among these are an antique set of false teeth (3rd room), and a fine painted bowl, which bears the names of *Olto* and *Euxitheos* as the artists and represents the Arrival of *Bacchus* in *Olympus*, the types of the deities recalling the character of pre-Phidian art. The keys of the church of *S. Maria in Castello* and of the Museum are kept by *Frangioni*, the custodian of the Necropolis of *Tarquini* (fee 1 fr.). The town commands a fine view of the sea with *Monte Argentario* and the neighbouring islands, and also an interesting survey of the bleak environs.

On the *Turchina*, a stony hill opposite, separated from *Montarozzi*, the hill of the tombs, by a ravine, lay *Tarquini*, a town with walls about 5 M. in circumference, anciently one of the twelve Etruscan capitals, and remarkable for the influence which it exercised on the development of the national religion of *Etruria*. It participated in the war of the Etruscan confederation against Rome, but was compelled to surrender after the *Samnite* war and to receive a Roman colony. The town continued to flourish during the empire, but subsequently declined and was devastated by the *Saracens*; it was, however, inhabited down to 1307, when its last remains were totally destroyed by the inhabitants of *Corneto*. No ruins are now visible save the scanty vestiges of walls and foundations. Of its seaport *Graviscae* a few relics on the right bank of the *Marta*, 1½ M. from its mouth, still remain. The palazzo of the Countess *Braschi-Falgari* contains a small collection of antiquities of *Corneto*, including beautiful Etruscan gold ornaments; but admission is only granted to persons specially introduced. The *Giardino Braschi*, outside the town, also contains a few Etruscan and Roman antiquities. There are also several private collections of vases, etc. for sale. The archaeologist *Monsignor Sensi* is very obliging in giving information to visitors.

**Tombs.** The principal interest attaching to *Corneto* is derived from its tombs, the **Necropolis of the Ancient Tarquini**, which spreads over a great part of the hill upon which the town itself stands. *Frangioni*, the custodian of the hill upon which the town itself stands. The Necropolis was accidentally discovered in 1823 by *Carlo Avvolta*, a native of *Corneto*, who while digging penetrated into a tomb, and through the aperture beheld a warrior extended, accoutred in full armour. The influence of the air caused the body to collapse after a few minutes' exposure. Even in ancient times the tombs were frequently plundered for the sake of the precious trinkets they contained, and modern excavations have despoiled them of every movable object which remained. A visit to form an idea of the civilisation, art, and religion of the Etruscans; and for this purpose the tombs of *Corneto* are well adapted owing to the good preservation of their paintings. The decoration of the chambers is in a style that was chiefly prevalent in the towns of southern *Etruria*, and indicates a close relationship



## 6 Route 1.

## TOSCANELLA.

to Hellenic art. The *Tumuli* which externally distinguished the tombs have in the lapse of ages been entirely destroyed; the subterranean chambers now alone remain, of which the following are the most interesting: — The *Grotta della Caccia del Cignale* (boar-hunt), or *Grotta Querciola*. The paintings, copied in the Museo Gregoriano (P. 316), are much faded; they represent a banquet with music and dancing, and a boar-hunt. — Opposite to this tomb —

\**Grotta del Convito Funebre*, or *del Triclinio*, also containing the representation of a banquet. The men here, as in all the others, are sketched in outline on the walls in dark red, the women in whitish colours. *Grotta del Morto*, small; scene of mourning for the deceased, and of dancing.

\**Grotta del Tifone*, more extensive, supported in the centre by a pillar, on which are Typhons, or winged genii of death terminating in serpents. The sarcophagi bear Latin as well as Etruscan inscriptions, a proof that they belong to a comparatively recent epoch. To the right on the wall are souls escorted by genii; under them is *Charon* with the hammer. — *Grotta del Cardinale*, the most spacious; colours almost entirely faded, by four pillars, opened in the last century; contains a painting of the *Grotta della Lighe*, discovered in the Vatican. About 1½ M. from Corneto is the *Grotta della Lighe*, discovered in the Vatican. A copy of the paintings, with sea-horses. — *Grotta delle Iscri-*

can. — In the vicinity: *Grotta del Mare*, small, with sea-horses. — *Grotta del Barone*, so called from the Hanoverian ambassador by whom it was opened, contains warlike games, riders, etc., partly in the archaic style; colours well preserved. — *Grotta Francesca*, or *Giustiniani*, with dancers and races, much faded; copies in the Museo Gregoriano. — *Grotta delle Iscri-* zioni, so called from the numerous Etruscan inscriptions, with warlike trials of skill. — Several other tombs have been recently discovered. Thus the *Grotta dell' Orco*: in the anterior chamber, a banquet; in the one beyond it a scene from the infernal regions, with *Pluto*, *Proserpine*, *Geryon*, *Tiresias*, *Agamemnon*, *Memnon*, and *Theseus*; in a niche in this chamber is *Ulysses* blinding *Polyphemus*. — In the *Grotta degli Scudi*, banquet scenes. — In the *Grotta del Citaredo*, men and women dancing.

*Toscanello* is now best visited from Corneto, from which it is 16 M. distant, by means of the diligence to Viterbo, which runs three times weekly.

*Tuscanella* (669 ft. above the sea; 3900 inhab. at the Viterbo gate), the ancient *Tuscania*, a small town with whose walls and towers impart a mediæval aspect to the place, with crypt and antique columns, and structures: \**S. Pietro*, on the hill of S. Maria, contains two fine old Romanesque on the exterior fine sculptures; and \**S. Pietro*, on the hill of S. Pietro stood the ancient citadel. Etruscan tombs in the lower part of the town, embellished with sarcophagi, and containing an imitation of the size portraits of the deceased. The sarcophagi, with the life-size, and the traveller will nowhere acquire a more accurate idea of the contents and the excavations which have filled the museums of Europe with Etruscan vases, goblets, mirrors, and other interesting relics.

The train skirts the foot of the hill of Corneto, which remains visible for a long time. To the right, farther on, we perceive the insignificant *Porto Clementino*, which is entirely abandoned in sum-mer on account of the malaria (see below), which yield an abundant supply of alum and sulphur. The line then crosses the small river *Mignone*, p. 63).

at the mouth of which is situated the *Torre Bertaldo*, where, according to a legend, an angel refuted the doubts which St. Augustine entertained respecting the Trinity.

157 M. *Cività Vecchia*. — Halt of 10 min.; \**Railway-Restaurant*.

*Omnibus* to the town (within a few minutes' walk) 25 c.; one-horse carriage 1/2 fr., two-horse 1 fr.; porter for a box 40 c. *Arrival by Sea*. The tariff for landing is 1/2 fr. for each person; for a box from the steamboat to the station 1 fr.; travelling-bag or hat-box 1/2 fr. Custom-house examination at the railway-station, situated outside the town. All these charges are the same for embarkation. Carriages to the station, see above.

*Hotels*: \**ORLANDI*, to the right at the entrance of the town, a large hotel, expensive; *EUROPA*, moderate.

*Cività Vecchia*, the seaport of Rome, with 11,330 inhab., the ancient *Centum Cellae* founded by Trajan, and sometimes called *Portus Trajani*, was destroyed by the Saracens in 828, but in 854 the inhabitants returned into the 'ancient city'. The fortifications, built in the 16th and 17th cent., have recently been restored by the French. The entrance to the harbour, in front of which rises a small fortified island with a lighthouse, is defended by two strong towers. Visitors are permitted to inspect the Bagno, where the galley-convicts are at work. The town contains little that is interesting. The traveller may best spend a leisure hour in walking on the quay.

A good road leads from *Cività Vecchia* to the volcanic mountains of *La Tolfa* (2041 ft.) and the lofty situated village of that name, in the vicinity of which are extensive mines of alum. The scenery is picturesque, and the locality interesting to geologists. Some mineral springs, with the ruins of ancient baths (*Aquae Tauri*) are situated about 3 M. from *Cività Vecchia*.

FROM CIVITÀ VECCHIA TO ROME (50 1/2 M.; express in 2, ordinary trains in 3 1/2 hrs.; fares 12 fr. 30, 8 fr. 25 c. 5 fr. 95 c.; or 9 fr. 20, 6 fr. 45, 4 fr. 60 c.). The best views are on the right till Rome is approached, when a seat on the left should if possible be secured. The line traverses a dreary tract, running parallel with the ancient *Via Aurelia* near the sea-coast as far as Palo. On clear days the Alban and Volscian mountains are visible in the distance, and still farther off the promontory of *Circeii*.

162 1/2 M. *Santa Marinella* possesses a mediæval castle rising above a small bay, in the garden of which a date-palm flourishes.

168 M. *Santa Severa*, a picturesque baronial castle, formerly the property of the Galera, afterwards that of the Orsini family, and now belonging to the Santo Spirito Hospital at Rome. Here in ancient times was situated *Pyrgos* or *Pyrgi*, the harbour of the once powerful Etruscan city *Caere*, now *Cervetri* (p. 380), situated on a height to the left, 6 M. farther on.

171 1/2 M. *Furbara*. The solitary towers on the shore were erected during the middle ages for protection against the dreaded Turkish corsairs.

177 M. *Palo*, with a château and villa of the Odescalchi, occu-

pies the site of the ancient *Alsium*, where Pompey and Antoninus Pius possessed country-residences. Relics of antiquity now scarce.

181 M. *Palidoro* lies on the river of that name, which has its source on the heights near the *Lago di Bracciano*. The line now approaches the plantations of (186 M.) *Maccarese* to the right, supposed to be the ancient *Fregenae*, which lay near the mouth of the *Arrone*, a river descending from the *Lago di Bracciano*. The *Lago di Ponente* or *Stagno di Maccarese* is now skirted.

193 M. *Ponte Galera*, whence a branch-line diverges to *Porto* and *Fiumicino* (p. 387). Near (201 M.) *Magliana* the Tiber becomes visible, and the line follows its course (comp. Map, p. 344). A more unbroken view is now obtained of the extensive *Campagna di Roma*; to the right, in the background, the Alban Mts. (at the base of which gleam the white houses of *Frascati*, p. 360; comp. *panorama* p. 330) and to the left the Sabine Mts.; in the foreground is the grand basilica of *S. Paolo fuori le Mura* (p. 256). To the left is disclosed a view of Rome, the *Aventine* (p. 252), the *Capitol* (p. 209), and *Trastevere* (p. 329). The train crosses the Tiber by a new iron bridge and slowly approaches the walls of Rome, of which the S. E. side is skirted. Above the wall rises *Monte Testaccio* (p. 253); adjacent is the *Pyramid of Cestius* (p. 253) with the cypresses of the Protestant cemetery; in the vicinity, the *Porta S. Paolo*; farther distant, the *Aventine* with *S. Sabina* (p. 254). The line then traverses gardens and unites with the railway from Naples. The *Porta S. Sebastiano*, approached by the *Via Appia* (p. 349), is visible. After crossing the latter, we observe the basilica of *S. Giovanni in Laterano* (p. 269) with the numerous statues of its façade; then the church of *S. Croce in Gerusalemme* (p. 183), with its lofty Romanesque tower. The train now passes beneath the aqueduct of the *Acqua Felice* and through the *Porta Maggiore* (p. 182), which is crossed by two ancient water-conduits. The line then intersects the city-wall. To the left lies a decagonal ruin, generally called a *Temple of Minerva Medica* (p. 182), two stories in height. A view is next obtained of *S. Maria Maggiore* (p. 177), a handsome edifice with two domes and a Romanesque tower. The train enters the station at the N.E. extremity of the town, opposite the *Thermae of Diocletian*, and we are now in

207½ M. *Rome*. — Arrival, see p. 104.

## 2. Volterra.

From Leghorn to Volterra. From Volterra to Siena.

FROM LEGHORN TO VOLTERRA. A visit to Volterra, the antiquities of which are interesting, is most conveniently accomplished from Leghorn. RAILWAY viâ Cecina to Saline, 50½ M., in 2¼-3 hrs.; express to Cecina 5 fr. 90, 4 fr. 15, 2 fr. 65 c.; ordinary trains 5 fr. 60, 3 fr. 85, 2 fr. 65 c.; from Cecina to Le Saline 3 fr. 25, 2 fr. 25, 1 fr. 55 c. — DILIGENCE from Saline to Volterra in 2 hrs. (fare 1½ fr.). Those who intend to continue



# VOLTERRA.

1:15,700  
Meters

1. Andron Comitate
2. Vestigio di Mare ant.
3. Piazza di S. Pietro
4. -
5. -
6. -
7. -
8. Cattedrale
9. S. Michele
10. S. Francesco
11. S. Filippo
12. Conventuale di S. Leo
13. Convento della Misericordia di S. Leo
14. Collegio della scuola Re
15. Spedale di S. M. Maddalena
16. Monastero Varco
17. Fontana di S. Rocco
18. Palazzo Pubblico
19. Palazzo Vecchio
20. Palazzo del Comune







Volterra was one of the twelve ancient confederate cities of Etruria, and was so strongly fortified that during the civil wars it withstood a siege by Sulla's troops for two years. It afterwards became a Roman municipium, but gradually fell to decay and was totally destroyed in the 10th cent. It was re-erected under the Othos, but does not now cover one-third of its ancient area. In the middle ages it was a free town, until it became subject to Florence in 1361. The last revolt of the inhabitants against the Florentines terminated on 17th June, 1472, when the town was captured and ruthlessly pillaged.

Among the **ANTIQUITIES** the ancient **Town Walls**, once upwards of  $4\frac{1}{2}$  M. in circumference, and nearly three times as extensive as those of Fiesole and Cortona, are especially worthy of notice. Their dimensions (40 ft. in height, 13 ft. in thickness) and construction of horizontal courses of sandstone blocks (panchina) are best inspected outside the Porta Fiorentina and in the garden of the monastery of Santa Chiara. One of the ancient gateways, the **'Porta dell' Arco**, 20 ft. in height, is also still in existence. The corbels are adorned with almost obliterated heads of lions, or guardian deities of the city. An urn in the museum, representing the battle of Thebes, has a similar gate upon it. The **Porta di Diana** ('il Portone'), another gateway, outside the Porta Fiorentina, has been much altered. Outside the same gate, below the burying-ground, is situated the ancient **Necropolis**, about mid-way on the slope of the hill, at the place which is now called **S. Marmi**. A number of the curiosities in the museum were found here, but the tombs have all been reclosed.

The **Piscina**, outside the castle, a reservoir resting on six columns, is only shown by permission of the bishop, and is reached by means of a long ladder.

The **Thermae**, near the fountain of S. Felice, are of Roman origin. Traces of an **Amphitheatre** near the Porta Fiorentina.

The **Palazzo dei Priori** or **Palazzo Pubblico** (Pl. 19) in the Piazza, a handsome edifice, begun in 1208 and completed in 1257, is unfortunately somewhat modernised; the exterior is adorned with mediæval coats of arms. The Museo Civico formerly kept here has been removed to the Palazzo Tagassi (see p. 11), while its place has been supplied by a collection of pictures, of which the following are the most important: **\*Luca Signorelli**, Madonna and saints, 1491; **Don. Ghirlandajo**, Christ in glory (ruined by restoration in 1874), and a Madonna, by the same.

The **Cathedral** (Pl. 8) was consecrated in 1120 by Pope Calixtus II., enlarged in 1254 by **Niccolò Pisano**, and restored in the 16th cent. The façade dates from the 13th cent. The interior is remarkable for its rich marble decorations and sculptures. The old Pulpit is adorned with sculptures of the 13th cent., and those on the high altar are by **Mino da Fiesole**. The **\*ORATORIO DI S. CARLO**

sept contains several unimpairment by *Luca Signorelli*, 1491, the cathedral rises the baginonal church, supposed to be the site of an ancient temple and the capitals of the columns, are works of the 13th century by *Balsimelli da Settignano* (14th century) and *Andrea di Sansovino* (1502), and (15th century).

Pl. 13), a church and monastery, contains the tomb of that saint *Luigi da Fiesole*.

*Sansevero* (Pl. 10), with the Gothic *Croce di Giorno* of 1315, contains the Saviour and the legend of the *Crucifixion* of *Fienni* of Florence, 1410.

Most interesting object in Volterra is the *Museo Civico*, formerly called the *Museo Civico*, contains a large collection of inscriptions, coins, bronzes, statues, in the *Palazzo Tagassi* (Pl. 20), Visitation of admission (1 fr.) are obtained in the *Museo* (Sundays free).

The *Museo*, established in 1731, and greatly enriched by *Mario Guarnacci* in 1761, has lately been enriched by *N. Maffei*. Seven rooms on the lower floor are occupied by the collection of *Cinerary* which are generally about 3 ft. in length, and of Etruscan art, i.e. the 3rd or 2nd cent. B.C. More interesting than the execution, which is for the most part, a few of them are composed of terracotta. Some of them are of the alabaster of the environs. On the wall is a recumbent effigy of the deceased; the sides of the urns are decorated with painting and some of them bear traces of painting and inscriptions on the urns are partly derived from the Greek life, partly from Greek mythology. From the most frequent; the deceased, equipped as a messenger who bears a long sack containing provisions, is accompanied by *Charon* with the hammer. Sacrifices occur frequently, as well as banquets, races, Greek mythology has supplied an abundant selection of subjects with the Sirens and with *Circe*, the abduction of *Demetra*, *Orestes* and the *Furies*, the Seven before *Thebes*, *Oedipus* with the *Sphinx*, *Oedipus* slaying his father, *Antigone* with the *Sphinx*, and melancholy in the singular blending of luxuriance and melancholy in the treatment of these works, and the same peculiarities are found in the subsequent development of Etruscan art. — In the third story of the building are the *Archives* and contain marble sculptures, vases (mostly of a later style), bronzes, gold ornaments, and fine glass vessels.

In the third story of the building are the *Archives* and contain 13,000 vols., ivory carvings, diptychs, etc.

The *Citadel* consists of two parts, the *Casse* and the *Rocca Nuova*, erected on the ancient town-walls in 13th century, by *Brianne*, Duke of Athens, and the *Rocca Nuova*,



Florentines after the capture of the town. At the same time they constructed the prison *Il Mastio* for the incarceration of political offenders, into which the mathematician *Lorenzo Lorenzini* was thrown as a suspected individual in 1682 by the Grand-Duke Cosmo III., and where he was confined for 11 years. The citadel has been converted into a house of correction and may be visited with permission of the Sotto Prefetto.

The *Palazzo Maffei-Guarnacci*, opposite the church of S. Michele, with its three towers, the oldest dating from the 13th cent., contains pictures and a valuable collection of letters of *Salv. Rosa*.

The Gothic *Palazzo Inghirami* contains a small collection of pictures, comprising a \*Portrait of the learned Fedra Inghirami, pronounced by Mündler to be an original work by *Raphael* (a replica in the Pitti Gallery at Florence).

The *Casa Ducci* bears the Roman epitaph of a boy, five years of age, probably a member of the family of the poet *Persius*, who was born at Volaterræ in A.D. 34.

In the *Casa Ricciarelli*, *Daniele da Volterra*, the celebrated pupil of Michael Angelo, was born in 1509 (he died at Paris in 1567). The house still belongs to the family of Ricciarelli, who possess the artist's \*Elias.

In the neighbourhood of Volterra, in the valley towards the E., is situated the *Villa Inghirami*, whence the rocky labyrinth named *Le Buche de' Saracini* may be visited. — About  $\frac{3}{4}$  M. to the N.W. of the town, between the churches of S. Giusta and La Badia, lies a deep ravine called *Le Balze*, which has been comparatively recently formed by the action of water and continues to increase in extent. Several buildings have already been undermined and destroyed, and the celebrated abbey of *San Salvatore* of the order of Camaldoli, founded in the 11th cent., is now threatened with the same fate.

A pleasant EXCURSION may be made to the copper-mines of *La Cava di Caporciano*, near *Monte Catini*, 10 M. from Volterra. The road leads across the hill of *La Bachetona* to *Monte Catini* on the summit of the *Selagite*, a mountain of volcanic origin. The square tower of the old castle commands an extensive prospect. The mines have been worked since the 15th cent., and the operations were most successful till within the last few years, but since 1870 the yield has fallen off. The present possessor is Count Butturlin. The mineral was found in pockets or clusters, between serpentine, known here as *gabbro verde*, and a peculiar species of red rock, *gabbro rosso*. The whole vicinity is extremely interesting for geologists. A number of peaks, such as *Monte dell' Abete*, *Poggio alla Croce*, and *Monte Massi*, consist of *gabbro rosso*, which has been upheaved at a comparatively recent period through the surrounding sand and limestone. The view from \**Monte Massi* (1910 ft.) or from *Poggio alla Croce* ( $\frac{1}{2}$  hr. from *Monte Catini*) extends from the heights near *Massa* and *Carrara* towards the N. to *Monte Amiata* on the S., and embraces the sea with the islands of *Elba*, *Capraja*, and *Corsica*.

FROM VOLTERRA TO SIENA. The high road leads towards the E. through an undulating and attractive district. To the left is seen *S. Gimignano* (p. 15), to which a road diverges to the left after  $7\frac{1}{2}$  M. (reaching it after 11 M. more; pedestrians may take a short cut, diverging 1 M. farther on, via *Ranza* and *S. Donato*). To the right of the high road we observe *Pomarance* (p. 9).

15½ M. from Volterra lies Colle, where the roads to Siena and Poggibonsi diverge. **This town**, which is frequently mentioned in the history of the Renaissance, now consists of two parts, *Colle Alto* and *Colle Basso*. The first of these contains the palaces of the old, but now greatly impoverished aristocracy; the Cathedral, dating from the 13th cent., with a façade modernised in bad taste, a marble pulpit, of which the lower part belongs to the 13th cent., and the upper part, with reliefs of saints, to the 16th, and handsome carved choir-stalls and episcopal throne of the 17th cent.; and the house of the celebrated architect Arnolfo di Cambio. — At *Colle Basso* there are now important iron and glass works.

From Colle to Poggibonsi 5 M., see p. 15. To Siena about 15 M., a drive of 2 hrs.  
Siena, see p. 21.

### 3. Elba and the Tuscan Islands.

A visit to Elba, which is strongly recommended to the scientific traveller and the lover of nature, is accomplished either from Leghorn or from Piombino. Between both these points and *Porto Ferrajo*, the capital of the island, communication is kept up by the *Società Rubattino & Co.* From Leghorn to Porto Ferrajo every Sunday forenoon in 5½ hrs., returning on Monday forenoon. — From Piombino to Porto Ferrajo every afternoon in 2 hrs., returning every forenoon. — A steamboat of the same company also makes a trip once weekly to the small neighbouring islands (*Linea dell' Arcipelago Toscano*). Departure from Leghorn every Wednesday at 8 a. m.; from Gorgona at 10.45 a. m., Capraja 2.15 p. m., Porto Ferrajo 5.30 p. m.; thence on Thursday at 5 a. m., Pianosa at 9.30 a. m., Porto S. Stefano (harbour of M. Argentario) at 3.30 p. m.; returning at 4 p. m., Porto Ferrajo 10.30 p. m., thence on Friday at 8 a. m., Capraja 11.45 a. m., Gorgona 3.15 p. m., and Leghorn 5.30 p. m.

Half-an-hour after the harbour of Leghorn has been quitted, the cliff *Meloria* comes in sight, where on 6th August, 1283, the Pisans were so signally defeated by the Genoese, that they never regained their former supremacy. Farther W. is *Gorgona*, inhabited by fishermen, a sterile island, affording pasture to wild goats only. Between the latter and Elba lies *Capraja* ('island of goats', so called by the ancients also), with 2000 inhab., where wine is produced.

Elba, Lat. *Iva*, Greek *Ethalia*, consisting of an imposing mountain-group, is reached from Piombino in 1½ hr. The *Torre di Giove*, situated on the highest point, serves as a landmark to sailors. The vessel rounds the *Capo della Vita* and enters the beautiful bay of *Porto Ferrajo*, enclosed amphitheatrically by mountains. The island was celebrated in ancient times for its iron ore; in the middle ages it was subject to the Pisans, and was finally presented by the Emp. Charles V. to the Grand-Duke Cosmo I. of Florence, who fortified the harbour of Porto Ferrajo in 1548. As the name of the town indicates, the export and manufacture of iron form the principal occupation of the inhabitants (22,000), others of whom are supported by the tunny and sardine fisheries. Elba has

acquired a modern celebrity as the retreat of the dethroned Napoleon, from 5th May, 1814, to 26th Feb., 1815. The small palace occupied by the emperor is still shown at Porto Ferrajo, on the height above the harbour, between the forts *Stella* and *Falcone*, which were erected by Cosmo I., and command a view of the bay in front, and of the sea in the direction of Piombino at the back. It is now the residence of the governatore, and contains reminiscences of its former imperial occupant. The cathedral, theatre, arsenal, etc. of which the island boasts contain nothing which requires comment. After the fall of Napoleon in 1815 Elba was restored to Tuscany, in the fortunes of which it has since then participated. Length of the island about 18 M., breadth  $6\frac{1}{2}$  M., area 147 sq. M.; it contains several fertile valleys, but lofty and precipitous mountains predominate. *Monte Capanne*, the highest point, near the village of *Marciana*, is 3304 ft. in height. The coast on the side next the mainland is less abrupt, and produces wine and fruit of remarkably fine quality, especially in the environs of *Capoliveri*, where excellent Aleatico is grown. Most of the villages, such as the picturesque stronghold of *Porto Longone*, founded by the Spaniards, are situated on the coast. Rio, where the iron-mines are worked, lies more inland. The yield of ore is still abundant, and in ancient times formed a source of wealth to the Etruscans. The ferriferous strata lie on the surface, and are recognised at a distance by the reddish-black appearance of the hills.

Between Elba and the mainland are the two small islands of *Pianosa*, the ancient *Planasia*, which, as its name indicates, is perfectly flat. To this island *Agrippa Posthumus*, grandson of Augustus, was once banished, and to him are referred the considerable Roman remains which still exist here. Farther S. rises *Monte Cristo*, consisting of granite-rock, 6 M. in circumference. It contains numerous springs, and the ruins of a monastery destroyed by pirates in the 16th cent. Nearer the coast is *Giglio*, Lat. *Igitium*, a considerable island containing a village and vestiges of Roman palaces. The highest point is 1630 ft. above the sea-level.

**4. From Florence to Siena and Chiusi by Empoli.**  
116 M. RAILWAY. To SIENA, 58½ M., in 2½ hrs.; fares 10 fr. 45, 7 fr. 20, 5 fr. 10. Carriages changed at Empoli. — From Siena to Chiusi, 57½ M., in 3½ hrs.; fares 9 fr. 70, 6 fr. 65, 4 fr. 63 c. — No quick trains.  
Florence, see vol. i. of this Handbook. — 6 M. S. Donnino, the valley of the Arno expands. The line crosses the towers, which falls into the middle from the lower valley of the Arno, and enters the strait-plaiting. The line reaches (15½ M.) Montecatini, crossing the Arno, the train Pesca and arrive at —

19 M. Empoli, a small town with 6400 inhab., buildings and narrow streets, situated in a fertile district 10-30 min. (no railway buffet); passengers to Siena change. The main line pursues a W. direction towards Pisa; see vol. i. of this Handbook.

The line to Siena traverses the fertile valley of the right bank of the stream. To the right, on the hill, picturesquely situated, with a lofty mediæval tower, dei Tedeschi, 31 M. Castel Fiorentino; the town, on the height to the left, is the principal place in the Val d'Elsa.

36 M. Certaldo; the town, on the hill to the left, was the native place of the poet Giovanni Boccaccio, who died here, 21st Dec. 1375, at the age of 62. Down to 1783 his tomb was in the church of S. Michele e Giacomo (*La Canonica*); it was erected in 1503 and adorned with a statue of the poet, who held the 'Decamerone' in his hand. The monument was afterwards removed and the bones scattered. The house of Boccaccio was restored in 1823 by the Countess Carlotta Lenzone-Medici, and fitted up in the mediæval style. The remains of his monument were also brought hither.

44 M. Poggibonsi (*Aquila*, opposite the station, tolerably comfortable); the town (4000 inhab.) lies to the right. On the hill above it rise the old castle and the monastery of S. Lucchese. In the church of the castle is an altar-piece and in the former Refectory are frescoes by Gerino da Pistoja.

Diligence from Poggibonsi to Colle, corresponding with the diligence to VOLTERRA (twice weekly), see p. 13. Carriage from Poggibonsi to Volterra about 15 fr., a drive of 3-4 hrs.

On a hill (1181 ft.) about 6 M. to the W. of Poggibonsi, and reached by a hilly road in 2½ hrs., lies the ancient town of —

S. Gimignano (*Albergo Giusti*, Piazza della Collegiata; good rooms at the Palazzo Pratesi; bargain necessary at both), with 8200 inhab. In the 13th and beginning of the 14th cent. it was a prosperous and independent place, but in 1353, after having suffered terribly in consequence of the dissensions of the leading families of the Salvucci (Ghibellines) and Ardinghelli (Guelphs), it became subject to Florence. Its walls, its gate, its towers (whence the name 'S. Gimignano delle belle torri') and its streets, all carry us back to the middle ages. There is no town in Tuscany which presents so faithful a picture of Dante's time, and nowhere can we obtain a clearer insight into the rich development of Italian art in the 13th-15th cent. Architecture of the Gothic type prevails, and most of the houses are of uniform and symmetrical construction.

In the centre of the town is the PIAZZA DELLA COLLEGIATA, or del Duomo. The principal buildings in this square are: —

The \*PALAZZO PUBBLICO or Comunale, erected in 1288-1323. The SALA DEL CONSIGLIO contains a \*Madonna with saints and the kneeling donor Podestà Nello dei Tolomei, a fresco by Lippo Memmi.



S. GIROLAMO: behind the high altar, Madonna and saints by Vincenzo da S. Gimignano, with a glory by a later painter.

The principal saloon of the upper floor of the *Palazzo Pratesi* contains a Madonna with saints, by *Tamari*.

The LIBRARY, in the *Palazzo delle Scuole*, Via S. Matteo, consists of 6000 vols. and 100 codices. One of its chief treasures is a copy of *Alciati's Emblemata* (Lyons, 1564), along with which are bound up a number of interesting autographs, including letters from Luther and Melancthon.

A private garden at the *Fortezza*, the highest part of the old fortifications (ascend to the left past La Collegiata), commands a fine view of the town and neighbourhood.

We may now drive in  $\frac{3}{4}$  hr. to the venerable church of *S. Maria Assunta di Callori*, or *Cellole*, situated outside the Porta Matteo, and dating from the 11th, or perhaps from the 10th cent., containing remarkable capitals and curious ornamentation in the apse. Fine view.

Beyond Poggibonsi the RAILWAY begins to ascend considerably. To the right, *Staggia* with a mediæval château; farther on, to the right, the ancient and picturesque château of *Monte Riggioni*. The train then passes through a long tunnel (3 min.).

58½ M. *Siena*, see p. 21.

Siena is a terminal station, loftily situated, from which the train backs out. On the journey to Orvieto, the train returns part of the way to Empoli, and then diverges at an acute angle towards the S.E. We traverse the hills which form the watershed between the *Ombone* and the valley of the *Chiana*. Six tunnels; Asciano (20½ M.), the first station from Siena, is reached in 1¼ hr. This district is one of the bleakest in Italy, the chief features being grotesquely shaped hills of sand, and barren fissured mountains, interesting to the palæontologist only.

81 M. *Asciano*; the pleasant little town (7400 inhab.), 1½ M. to the right of the railway, possesses fortifications constructed by the Sienese in 1351, and several handsome churches with pictures of the early Sienese School. — A carriage may be obtained at the inn (*\*Alb. del Sole*) for the excursion to *Monte Oliveto* (p. 36; 6 M., a drive of 1¾ hr. there, and 1½ back; fare 12-15 fr.; the road, leading by *Chiusure*, is rough and more suitable for walking).

FROM ASCIANO TO GROSSETO, 60½ M., branch-line in 3-4 hrs.; fares 10 fr. 45, 7 fr. 15, 4 fr. 95 c. — Two trains daily in each direction, but not always corresponding with the trains on the main line. A local train also runs to *Monte Amiata*.

8 M. *S. Giovanni d'Asso* (tolerable inn), whence *Monte Oliveto* may be reached in 1½ hr. (see p. 36; a cart with one horse may be obtained for the excursion).

14 M. *Torrenieri*, on the old road from Siena to Rome. — (About 5½ M. to the S.W. of *Torrenieri* (omnibus 2 fr.) lies *Montalcino* (*Albergo del Giglio*, tolerable, bargaining necessary), a town which early in the middle ages belonged to the abbey of S. Antimo, and afterwards to Siena. In the *Palazzo Municipale* is the *Cappella delle Carceri*, which contains a small collection of pictures from suppressed mon-

asteries, including a Descent from the Cross (1382) and a Coronation of the Virgin (1388) by *Bartolo di Fredi* of Siena. The *Cathedral* was begun in 1818. The dissolved *Franciscan Monastery* is now a hospital. Over the chief entrance of the church belonging to it is a group of the Madonna, John the Baptist, SS. Peter and Sebastian, of the school of Della Robbia (1507). A room adjoining the sacristy is adorned with frescoes of the latter part of the 16th cent., and the monastery court contains others dating from 1438. Fine view from the piazzas adjacent to the modern church of the *Madonna*, on the E. side of the town. — From Montalcino we may (with a guide) walk in 2 hrs. (or drive in 1½ hr., one-horse carr. 7 fr.) to S. Antimo, which was an independent abbey down to the 13th century. The handsome church was built of white alabaster and travertine in the 11th cent., and its rich portal dates from 1292.

About 4 M. to the S.E. of Torrenieri (omnibus 1½ fr.) lies S. Quirico (*Albergo del Lepre*, tolerable), which was the residence of an imperial governor during the Hohenstaufen régime and was fortified by Siena in 1472. The handsome *Collegiate Church* in the Lombard style was founded in the 8th cent.; highly ornate porch of 1298; interior disfigured in the 17th cent.; choir-stalls of the 16th cent. The adjacent *Misericordia* church contains a high altar-piece by *Sodoma*. The *Palazzo Chigi*, erected in 1685-87, deserves a visit (keys at the Fattoria Chigi). The *Orti Leonini* (keys at the same place), a neglected park of the 16th cent., adjoining the town-wall, afford an admirable view. — The hot *Baths of Vignoni*, 3 M. to the S. of Quirico, were much frequented in ancient times, and again during the Renaissance period, but are now neglected. The ante-chamber of the bath-house contains an ancient votive stone. Among the famous medieval visitors were St. Catharine of Siena and Lorenzo il Magnifico. — From S. Quirico to Pienza (p. 20) 4½ M.] —

22 M. *Monte Amiata*, the best starting-point for a visit to the mountain of that name, the highest in Tuscany. — [By carriage in 3 hrs. to *Castel del Piano* (omnibus 2½ fr.; *Alb. Bisturini*, new, well spoken of), where a licensed guide may be obtained at the Municipio; thence on horse-back in 3¼ hrs., or on foot in 4½ hrs., to the summit of the *Monte Amiata* (5644 ft.), which affords an admirable survey of the whole country between the Tyrrhenian Sea, the Apennines, and the Ciminian Forest. (The rock-formation is volcanic and interesting to geologists.) A pleasant return-route leads through beautiful wood to *Vivo*, a suppressed Camaldulensian monastery, now the property of Count Cerrini, where a one-horse carriage may be hired of the miller. — From *Vivo* to stat. *Monte Amiata* 11 M., or to Torrenieri 17 M. The latter road leads by *Castiglione d'Orcia*, not far from the *Baths of Vignoni* (see above), and by S. Quirico (see above).] —

28 M. S. *Angelo* and *Cinigiano*. The train follows the right bank of the *Orcia*, the E. affluent of the *Ombrone*, and crosses the latter. 32½ M. *Monte Antico*. The train then follows the *Ombrone* as far as the hills. 42 M. *Rocca Strada*, a village (1640 ft.) on the right; then *Sticciano*. At (53 M.) *Montepescati* the line unites with the *Maremma Railway*. 85 M. *Rapolano*. The village, to the right, possesses baths which are frequented in July and August. The country becomes more attractive.

93 M. *Lucignano*; the mediæval village lies on the hill to the left. The improving cultivation of the soil indicates the proximity of the charming valley of the *Chiana*. To the left in the distance the chain of the *Apennines* is visible. 96 M. *Sinalunga*; on the right the village, where Garibaldi was captured on his march to Rome, 24th Sept. 1867. 100 M. *Torrita*, beyond which *Monte Pulciano* becomes visible to the right.

104 M. Stat. **Montepulciano**; the lonely station is 6 M. from the town (omnibus in 1½ hr., meeting nearly every train; fare 2 fr.); the road passes through several small villages.

**Montepulciano.** — **ALBERGO BRUZZICHELLI**, with trattoria, Via Garibaldi 32, tolerable, R. 1-1½ fr., D. according to bargain, 2-3 fr. — The wine of Montepulciano is justly celebrated. The red wine is strong and somewhat rough. 'Vino santo' is a sweet white wine (2 fr. per bottle). Vermouth is a white wine flavoured with fragrant herbs and wormwood.

**Montepulciano**, a picturesque town with 3000 (or with the adjoining suburbs 13,000) inhab., surrounded by mediæval walls, lies conspicuously on the slope of a mountain (2073 ft.). It was the birthplace of the scholar and poet **Angelo Ambrogini** (1454-94), surnamed **Politianus** after this his native place ('Respublica'] Politiana'), the friend of Lorenzo il Magnifico and preceptor of his children. The beautiful situation as well as the monuments of the place repay a visit. The sights may be inspected in 4-5 hrs.

We follow the main street, generally running from E. to W., and ascending from the gate next the railway-station to the plateau of the hill on which the town lies. It is first named *Via Garibaldi*, then *Via Cavour*, and lastly *Via Poliziano*. — In the *Via Garibaldi*, No. 32, on the left, is the **Palazzo Bruzzichelli** (containing the above mentioned inn), built by Vignola. Opposite, Nos. 35-37, **Palazzo Avignonesi**, dating from the latter half of the 16th cent. Then, also on the right, **S. Agostino**, of the 17th cent., with curious touches of Gothic. — In the *Via Cavour*, on the left, **Chiesa del Gesù**, a characteristic example of the Jesuit style. On the right **\*Mercato** (market-halls) by Vignola. — In the *Via Poliziano*, on the left, No. 1, is the house in which **Angelo Poliziano** was born, on the building of the 14th cent., with an inscription.

We next reach the **PIAZZETTA DI S. MARIA**, with the small church of **S. Maria** of the 13th cent. (handsome portal). It commands an admirable view of the lakes of Montepulciano, Chiusi, and Trasimeno; to the left rises Monte Amiata; farther up we obtain a survey of Pienza, S. Quirico, Montalcino, and the valley of the Chiana. — A road hence descends to the left in 12 min. to the —

**\*Madonna di S. Biagio**, in the valley, designed by **Antonio da Sangallo** and commenced in 1518. The fine marble chapel of the high altar, by Giovannozzo and Lisandro Albertini, dates from 1584.

Returning to the hill, and again following the main street, we next reach the **PIAZZA GRANDE**. The interesting fountain in the centre dates from 1520. On the left is the —

**Palazzo Municipale**, of the 14th cent., resembling the **Palazzo Pitti** at Florence, and containing a few pictures and curiosities.

Ante-chamber of first floor: **Madonna**, John the Baptist, and saints, of the school of **Della Robbia**. — **PICTURE GALLERY** on the second floor. I. Room: **Matteo da Siena** (?), **Madonna**. II. Room: 9. **Seb. del Piombo**, **Pope Paul III.**; 80. **Pucciarotto**, **Madonna**; 86. **Umbrian School** (ascribed to **Raphael**), Portrait of a lady. A collection of dies once used by the engraver **Cerbano** is preserved here.







# VOLTERRA.

1:15,700



1. Antico Convento di S. Maria
2. Chiesa di S. Pietro
3. Palazzo di S. Pietro
4. S. Agostino
5. S. Michele
6. S. Giovanni
7. S. Francesco
8. Confraternita di S. Michele
9. S. Michele
10. S. Francesco
11. S. Filippo
12. Convento di S. Maria
13. Convento di S. Maria
14. Chiesa di S. Maria
15. Chiesa di S. Maria
16. Chiesa di S. Maria
17. Chiesa di S. Maria
18. Chiesa di S. Maria
19. Chiesa di S. Maria
20. Chiesa di S. Maria





The Maremma line should leave the bulk of

about 31 M. to the E.) there is no direct  
vice a week only to Colle (generally on Mon.  
corresponds with another running thence  
in time for the afternoon train to Siena  
horse carriage to Poggibonsi 14-15 fr.,  
(p. 15) 16 fr., fee 1 fr.; the bargain should

their journey northwards  
conveyance at Civitavecchia  
and there, at noon, who  
to the railway station  
and Civitavecchia, 15.  
which beforehand.  
to make the journey  
ence and Pisa line, by  
From Leghorn to  
The branch-line to  
bank of the Cecina, tra  
wealth. — 5 1/2 M. San  
Ponte Ginori; 18 1/2 M.  
where malaria prevails in  
siderable revenue.

reached from Pontedera, a station on the Flo-  
up the valley of the Era (5-6 hrs.).  
Cecina (Maremma Railway), see pp. 1, 2.  
diverges here and ascends on the right  
a district remarkable for its mineral  
M. di Versino; 10 1/2 M. Casino di Terra; 15 M.  
the terminus, in a bleak situation,  
Saline. The extensive salt-works in the  
of Tuscany with salt and yield a con-

for which a carriage may be hired at Saline,  
We first drive to Pomarance, a pleasant town,  
for its earthenware, with a large châ-  
about 3 hrs. reach Larderello on the  
point of the boracic acid works belonging to  
the S., by Bagno a Morbo, Castelnuovo,  
Massa Marittima (p. 3), a drive of 3 hrs.  
towards the surface of the earth with incrustations  
Near Monterotondo is the hot Lago Zol-  
terotondo, impregnated with boracic acid, which is ob-  
etc. by M. Duval, a Frenchman. Count Lar-  
duval's 250 tons annually,  
and M. Duval's 250 tons annually,  
by contract to England, where it is chiefly  
used for glass and pottery. The *tagomi*, or ponds  
of boracic acid in the form of steam  
of those of Travale, in the region of  
exception probably have a common volcanic origin.  
(5 M.) Volterra ascends. The country  
presents a peculiarly bleak appearance.

\*ALBERGO NAZIONALE, R. 1 1/2-2 fr., D. according to bar-  
gain; Usanze. — *Caffi Etrusco*, opposite the Nazionale.  
The celebrated *Alabaster Works* of Volterra afford occupation to nearly  
two-thirds of the population, but the patterns chiefly in vogue are un-  
fortunately in very bad taste. The ordinary kinds of alabaster are found  
in the vicinity. The more valuable of the mines of La Castellina, to the  
S. of Leghorn. The traveller should visit the interesting work-shops,  
where souvenirs may be purchased far more advantageously than at Flo-

Volterra, the ancient *Volaterrae*, Etruscan *Velathri*, one of the  
most ancient Etruscan cities, is now an episcopal residence with  
13,000 inhab., loftily situated (1602 ft.), and commanding in clear  
weather charming prospects as far as the heights of Pisa, the Apen-  
nines, and the sea with the islands of Gorgona, Elba, Capraja,  
and Corsica. The environs are dreary and desolate; the effect of the  
rain on the soft and spongy soil is most prejudicial to agriculture.

Route 2.

Volterra was one of the twelve ancient confederate cities of Etruria, and was so strongly fortified that during the civil wars it withstood a siege by Sulla's troops for two years. It afterwards became a Roman municipium, but gradually fell to decay and was totally destroyed in the 10th cent. It was re-erected under the Othos, but does not cover one-third of its ancient area. In the middle ages it was a free town, until it became subject to Florence in 1361. The last revolt of the inhabitants against the Florentines terminated on 17th June, 1472, when the town was captured and ruthlessly pillaged.

Among the **ANTIQUITIES** the ancient **\*Town Walls**, once upwards of  $4\frac{1}{2}$  M. in circumference, and nearly three times as extensive as those of Fiesole and Cortona, are especially worthy of notice. Their dimensions (40 ft. in height, 13 ft. in thickness) and construction of horizontal courses of sandstone blocks (panchina) are best inspected outside the Porta Fiorentina and in the garden of the monastery of Santa Chiara. One of the ancient gateways, the **\*Porta dell' Arco**, 20 ft. in height, is also still in existence. The corbels are adorned with almost obliterated heads of lions, or guardian deities of the city. An urn in the museum, representing the battle of Thebes, has a similar gate upon it. The **Porta di Diana** ('*il Portone*'), another gateway, outside the Porta Fiorentina, has been much altered. Outside the same gate, below the burying-ground, is situated the ancient **Necropolis**, about midway on the slope of the hill, at the place which is now called **S. Marmi**. A number of the curiosities in the museum were found here, but the tombs have all been reclosed.

The **Piscina**, outside the castle, a reservoir resting on six columns, is only shown by permission of the bishop, and is reached by means of a long ladder.

The **Thermae**, near the fountain of S. Felice, are of Roman origin. Traces of an **Amphitheatre** near the Porta Fiorentina.

The **Palazzo dei Priori** or **Palazzo Pubblico** (Pl. 19) in the Piazza, a handsome edifice, begun in 1208 and completed in 1254, is unfortunately somewhat modernised; the exterior is adorned with mediæval coats of arms. The Museo Civico formerly kept here has been removed to the Palazzo Tagassi (see p. 11), while its place is supplied by a collection of pictures, of which the following are the most important: **\*Luca Signorelli**, Madonna and saints 1491; **Dom. Ghirlandajo**, Christ in glory (ruined by restoration in 1874), and a Madonna, by the same.

The **\*Cathedral** (Pl. 8) was consecrated in 1120 by Pope Calixtus II., enlarged in 1254 by Niccolò Pisano, and restored in the 16th cent. The **interior** is remarkable for its rich marble decorations and sculptures of the 13th cent., and the **old Pulpit** is adorned with sculptures of the 13th cent., and the high altar are by **Mino da Fiesole**. The **\*ORATORIO DI S. CARLO**

# VOLTERRA.

2. Route. 11

transsept contains several unimportant pictures and an ad-  
 annunciation by Luca Signorelli, 1491.  
 site to the cathedral rises the baptistery of S. Giovanni,  
 an octagonal church, supposed to date from the 7th cent.,  
 archway and the capitals of the columns, decorated with ani-  
 and birds, are works of the 13th cent.; the fine arch of the  
 altar is by Balsimelli da Settignano (16th cent.), the octagonal  
 by Andrea di Sansovino (1502), and the ciborium by Mino da  
 (1475).  
 S. Lino (Pl. 13), a church and monastery, founded in 1480 b  
 e by Silvio da Fiesole, contains the tomb of that scholar with a recumbent  
 S. Francesco (Pl. 10), with the Gothic chapel of the Confr  
 e of the Saviour and the tomb of 1315, contains frescoes from t  
 e of Ser Cienni di R. the legend of the Cross by Cienni di Fra  
 ale, formerly called Florence, 1410.  
 collection of inscriptions, with the Gothic chapel of the Confr  
 contained in the Palazzo Vecchio, coins, bronzes, statues, and vases, no  
 Tickets of admission Tagassi (Pl. 20), Via Vittorio Emanuele  
 Via Guidi (Sunday fr.) are obtained in the Cartoleria Mar  
 The museum, established in 1731, and greatly enriched by the collection  
 of the erudite Mario Guaracci in 1761, has lately been admirably arrang  
 y Cavaliere N. Maffei. Seven rooms on the lower floor and as many  
 the upper are occupied by the collection of *Cinerary Urns* (upwards  
 1800). These are generally about 3 ft. in length, and date from the late  
 period of Etruscan art, i.e. the 3rd or 2nd cent. B.C. The subjects a  
 more interesting than the execution, which is for the most part ve  
 mediocre. A few of them are composed of terracotta and sandstone, b  
 most of them are of the alabaster of the environs. On the lid is the great  
 reduced recumbent effigy of the deceased; the sides are adorned wi  
 reliefs, and some of them bear traces of painting and gilding. The  
 presentations on the urns are partly derived from the former, parti  
 Etruscan life, and the urns are partly derived from the former, parti  
 enes are the most frequent; the deceased, equipped as a rider, is escort  
 y a messenger who bears a long sack containing provisions for the jou  
 ey or is accompanied by Charon with the hammer. Sacrifices and funer  
 processions occur frequently, as well as banquets, races, contests of ski  
 c. Greek mythology has supplied an abundant selection of subjects, e  
 Ulysses with the Sirens and with Circe, the abduction of Helen, death  
 Clytemnestra, Orestes and the Furies, the Seven before Thebes, Polynece  
 Eteocles, Edipus with the Sphinx, Edipus slaying his father. There  
 a singular blending of luxuriance and melancholy in the subjects as w  
 as in the treatment of these works, and the same peculiarity is ofte  
 served in the subsequent development of Etruscan art. — Five other roo  
 contain marble sculptures, vases (mostly of a later style), coins, bron  
 utensils, gold ornaments, and fine glass vessels.  
 In the third story of the building are the *Archives* and the *Libr*  
 containing 13,000 vols., ivory carvings, diptychs, etc.  
 The Citadel consists of two parts, the Cassero or R  
 vecchia, erected on the ancient town-walls in 1343 by W  
 de Brienne, Duke of Athens, and the Rocca Nuova, built by

# VOLTERRA.

Florentines after the capture of the town. At the same time the offenders, into which the mathematician Lorenzo Lorenzini was thrown as a suspected individual in 1682 by the Grand-Duke Cosmo III., and where he was confined for 11 years. The citadel has been converted into a house of correction and may be visited with permission of the Sotto Prefetto.

The Palazzo Maffei-Guarnacci, opposite the church of S. Michele, with its three towers, the oldest collection of letters of Sato. Rosa. pictures and a valuable collection of the learned Fedra Inghirami, pronounced by Mündler to be an original work by Raphael (a replica in the Pitti Gallery at Florence).

The Casa Ducci bears the Roman epitaph of a boy, five years of age, probably a member of the family of the poet Persius, who was born at Volaterræ in A.D. 34.

In the Casa Ricciarelli, Daniele da Volterra, the celebrated pupil of Michael Angelo, was born in 1509 (he died at Paris in 1567). The house still belongs to the family of Ricciarelli, who possess the artist's \*Elias.

In the neighbourhood of Volterra, in the valley towards the E., is situated the Villa Inghirami, whence the rocky labyrinth named Le Buche de' Saracini may be visited. — About 3/4 M. to the N.W. of the town, between the churches of S. Giusta and La Badia, lies a deep ravine called Le Balze, which has been comparatively recently formed by the action of water and continues to increase in extent. Several buildings have already been undermined and destroyed, and the celebrated abbey of San Salvatore of the same Camaldoli, founded in the 11th cent., is now threatened with the same fate.

A pleasant excursion may be made to the copper-mines of La Cava di Caporetano, near Monte Catini, 10 M. from Volterra. The summit road leads across the hill of La Bachelona to Monte Catini on the S. of the Se- lagite, a mountain of volcanic origin. The square here worked old castle commands an extensive prospect. The whole vicinity is extremely interesting for 15th cent., and the operations were most successful till within the last few years, but since 1870 the yield has fallen off. The present species is Count Buttarlin. The mineral here as gabbro verde, and a peculiar species of red rock, gabbro rosso. The gabbro rosso, which has been upheaved at a comparatively recent period through the surrounding sand and limestone. The view from Monte Massi (1910 ft.) or from Poggio alla Croce (1/2 hr. from Monte Catini) extends from the heights near Massa alla Carrara towards the N. to Monte Amiata on the S., and embraces the sea with the islands of Elba, Capraja, and Corsica.

FROM VOLTERRA TO SIENA. The high road leads towards the E. through an undulating and attractive district. To the left is seen S. Gimignano (p. 15), to which a road diverges. To the left after 7 1/2 M. (reaching it after 11 M. more; pedestrians may take a short cut, diverging 1 M. farther on, via Ransa and S. Donato). To the right of the high road we observe Pomarance (p. 9).

15½ M. from **Volterra** lies **Colle**, where the roads to **Siena** and **Poggibonsi** diverge. This town, which is frequently mentioned in the history of the Renaissance, now consists of two parts, *Colle Alto* and *Colle Basso*. The first of these contains the palaces of the old, but now greatly impoverished aristocracy; the Cathedral, dating from the 13th cent., with a façade modernised in bad taste, a marble pulpit, of which the lower part belongs to the 13th cent., and the upper part, with reliefs of saints, to the 16th, and handsome carved choir-stalls and episcopal throne of the 17th cent.; and the house of the celebrated architect **Arnolfo di Cambio**. — At *Colle Basso* there are now important iron and glass works.

From *Colle* to **Poggibonsi** 5 M., see p. 15. To **Siena** about 10 M., a drive of 2 hrs.  
**Siena**, see p. 21.

### 3. Elba and the Tuscan Islands.

A visit to **Elba**, which is strongly recommended to the scientific traveller and the lover of nature, is accomplished either from **Leghorn** or from **Piombino**. Between both these points and **Porto Ferrajo**, the capital of the island, communication is kept up by the *Società Rubattino & Co.* From **Leghorn** to **Porto Ferrajo** every Sunday forenoon in 5½ hrs., returning on Monday forenoon. — From **Piombino** to **Porto Ferrajo** every afternoon in 2 hrs., returning every forenoon. — A steamboat of the same company also makes a trip once weekly to the small neighbouring islands (*Linea delf Arcipelago Toscano*). Departure from **Leghorn** every Wednesday at 8 a.m.; from **Gorgona** at 10.45 a.m., **Capraja** 2.15 p.m., **Porto Ferrajo** 5.30 p.m.; thence on Thursday at 5 a.m., **Pianosa** at 9.30 a.m., **Porto S. Stefano** (harbour of **M. Argentario**) at 3.30 p.m.; returning at 4 p.m., **Porto Ferrajo** 10.30 p.m., thence on Friday at 8 a.m., **Capraja** 11.45 a.m., **Gorgona** 3.15 p.m., and **Leghorn** 5.30 p.m.

Half-an-hour after the harbour of **Leghorn** has been quitted, the cliff **Meloria** comes in sight, where on 6th August, 1283, the **Pisans** were so signally defeated by the **Genoese**, that they never regained their former supremacy. Farther W. is **Gorgona**, inhabited by fishermen, a sterile island, affording pasture to wild goats only. Between the latter and **Elba** lies **Capraja** ('island of goats', so called by the ancients also), with 2000 inhab., where wine is produced.

**Elba**, Lat. *Illa*, Greek *Æthalia*, consisting of an imposing mountain-group, is reached from **Piombino** in 1½ hr. The **Torre di Giove**, situated on the highest point, serves as a landmark to sailors. The vessel rounds the **Capo della Vita** and enters the beautiful bay of **Porto Ferrajo**, enclosed amphitheatrically by mountains. The island was celebrated in ancient times for its iron ore; in the middle ages it was subject to the **Pisans**, then to **Genoa**, to **Lucca**, and to the **Appiani** of **Piombino**, and was finally presented by the **Emp. Charles V.** to the **Grand-Duke Cosmo I.** of **Florence**, who fortified the harbour of **Porto Ferrajo** in 1548. As the name of the town indicates, the export and manufacture of iron form the principal occupation of the inhabitants (22,000), others of whom are supported by the tunny and sardine fisheries. **Elba** has



acquired a modern celebrity as the retreat of the dethroned Napoleon, from 5th May, 1814, to 26th Feb., 1815. The small palace occupied by the emperor is still shown at Porto Ferrajo, on the height above the harbour, between the forts *Stella* and *Falcone*, which were erected by Cosmo I., and command a view of the bay in front, and of the sea in the direction of Piombino at the back. It is now the residence of the governatore, and contains reminiscences of its former imperial occupant. The cathedral, theatre, arsenal, etc. of which the island boasts contain nothing which requires comment. After the fall of Napoleon in 1815 Elba was restored to Tuscany, in the fortunes of which it has since then participated. Length of the island about 18 M., breadth  $6\frac{1}{2}$  M., area 147 sq. M.; it contains several fertile valleys, but lofty and precipitous mountains predominate. *Monte Capanne*, the highest point, near the village of *Marciana*, is 3304 ft. in height. The coast on the side next the mainland is less abrupt, and produces wine and fruit of remarkably fine quality, especially in the environs of *Capoliveri*, where excellent Aleatico is grown. Most of the villages such as the picturesque stronghold of *Porto Longone*, founded by the Spaniards, are situated on the coast. Rio, where the iron-mines are worked, lies more inland. The yield of ore is still abundant and in ancient times formed a source of wealth to the Etruscans. The ferriferous strata lie on the surface, and are recognised at a distance by the reddish-black appearance of the hills.

Between Elba and the mainland are the two small islands *Palmajola* and *Cerboli*. To the S. lies the island of *Pianosa*, the ancient *Planasia*, which, as its name indicates, is perfectly flat. This island *Agrippa* Posthumus, grandson of Augustus, was banished, and to him are referred the considerable Roman springs which still exist here. Farther S. rises *Monte Cristo*, consisting of granite-rock, 6 M. in circumference. It contains numerous springs and the ruins of a monastery destroyed by pirates in the 16th century. Nearer the coast is *Giglio*, Lat. *Igilium*, a considerable island containing a village and vestiges of Roman palaces. The highest point is 1630 ft. above the sea-level.

**4. From Florence to Siena and Chiusi by Empoli.**

116 M. RAILWAY. — To SIENA,  $58\frac{1}{2}$  M., in 3-3 $\frac{3}{4}$  hrs.; fares 10 fr. 45, 70, 5 fr. (carriages changed at Empoli). — From Siena to Chiusi,  $57\frac{1}{2}$  in 3 $\frac{1}{4}$ -5 hrs.; fares 9 fr. 70, 6 fr. 65, 4 fr. 63 c. — No quick trains. Florence, see vol. i. of this Handbook. — 6 M. S. *Domino*; valley of the Arno expands. 7 M. *Signa*, with its grey pinnacles and towers, is famed for its straw-plaiting. The line crosses *Ombro*, which falls into the Arno, and enters the delta of *Gonfolina*, which separates the middle from the lower valley of Arno. Crossing the Arno, the train reaches ( $15\frac{1}{2}$  M.) *Montelupo*. Farther on we cross the small river *Pesa* and arrive at —

19 M. Empoli, a small town with 6400 inhab., with antiquated buildings and narrow streets, situated in a fertile district. Halt of 10-30 min. (no railway buffet); passengers to Siena change carriages. The main line pursues a W. direction towards Pisa and Leghorn; see vol. i. of this Handbook.

The line to Siena traverses the fertile valley of the Elsa, on the right bank of the stream. To the right, on the hill, S. Miniato dei Tedeschi, picturesquely situated, with a lofty mediæval tower. 22½ M. Osteria Bianca. 31 M. Castel Fiorentino; the town, on the right to the left, is the principal place in the Val d'Elsa.

36 M. Certaldo; the town, on the hill to the left, was the native place of the poet Giovanni Boccaccio, who died here, 21st Dec. 1375, at the age of 62. Down to 1783 his tomb was in the church of S. Michele e Giacomo (La Canonica); it was erected in 1503 and adorned with a statue of the poet, who held the 'Decamerone' in his hand. The monument was afterwards removed and the bones scattered. The house of Boccaccio was restored in 1823 by the Countess Carlotta Lenzone-Medici, and fitted up in the mediæval style. The remains of his monument were also brought hither.

44 M. Poggibonsi (Aquila, opposite the station, tolerably comfortable); the town (4000 inhab.) lies to the right. On the hill above it rise the old castle and the monastery of S. Lucchese. In the church of the castle is an altar-piece and in the former Refectory are frescoes by Gerino da Pistoja.

Diligence from Poggibonsi to COLLE, corresponding with the diligence to VOLTERRA (twice weekly), see p. 13. Carriage from Poggibonsi to Volterra about 15 fr., a drive of 3-4 hrs.

On a hill (1181 ft.) about 6 M. to the W. of Poggibonsi, and reached by a hilly road in 2½ hrs., lies the ancient town of —

**S. Gimignano** (Albergo Giusti, Piazza della Collegiata; good rooms at the Palazzo Pratesi; bargain necessary at both), with 3200 inhab. In the 13th and beginning of the 14th cent. it was a prosperous and independent place, but in 1353, after having suffered terribly in consequence of the dissensions of the leading families of the *Salvucci* (Ghibellines) and *Ardinghelli* (Guelphs), it became subject to Florence. Its walls, its gate, its towers (whence the name 'S. Gimignano delle belle torri') and its streets, all carry us back to the middle ages. There is no town in Tuscany which presents so faithful a picture of Dante's time, and nowhere can we obtain a clearer insight into the rich development of Italian art in the 13th-15th cent. Architecture of the Gothic type prevails, and most of the houses are of uniform and symmetrical construction.

In the centre of the town is the PIAZZA DELLA COLLEGIATA, or *del Duomo*. The principal buildings in this square are: —

The \*PALAZZO PUBBLICO or *Comunale*, erected in 1288-1323. The SALA DEL CONSIGLIO contains a \*Madonna with saints and the kneeling donor Podestà Nello dei Tolomei, a fresco by Lippo Memmi of

16 *Roz. 4.* S. GIMIGNANO.

Siena, 1317, remarkable only for elaborate execution, restored by Benozzo Gozzoli in 1467; also pictures from suppressed monasteries in the neighbourhood; 12, 13, *Filippino Lippi*, Annunciation, or *della Carcere* (now with two saints. — The CAPELLA DEL PRETORE, contains a "Scene from the legend of St. Yvo, and allegorical figures of Truth, Prudence, and Falschood, frescoed in coes in grisaille by Sodoma. There are also many traces of frescoes in other parts of the Palace.

Adjoining the Palace is the Torre del Comune (160 ft.), the highest in the city, built out of the original number from 1328.

with two saints. — The CAPELLA DEL PALAZZO, divided by a wall into two parts, contains a St. Yvo, and allegorical figures of Truth, Prudence, and in grisaille by Sodomit. There are also many traces of other parts of the Palace.

Adjoining the palace is the Torre del Comune (160 ft.), the highest of the 13 towers which still exist out of the original number of 50. The largest of its three bells dates from 1328.

The PALAZZO DEL PODESTÀ, on the left side of the piazza, with an imposing loggia, is surmounted by a tower on which is indicated the height beyond which private individuals were prohibited from building. — On the opposite side of the piazza rises the principal church —

\*LA Cattedrale, of the 11th cent., altered in the 15th and 16th cent. Fresco of St. Yvo, and figures of the Virgin and Child.

[illegible]

S. GIROLAMO: behind the high altar, Madonna and s  
*Vincenzo da S. Gimignano*, with a glory by a later painter.

The principal saloon of the upper floor of the *Palazzo I* contains a Madonna with saints, by *Tamari*.

The LIBRARY, in the *Palazzo delle Scuole*, Via S. Matteo, consists of 6000 vols. and 100 codices. One of its chief treasures is a copy of *Alciati's Emblemaia* (Lyons, 1564), along with w bound up a number of interesting autographs, including from Luther and Melancthon.

A private garden at the *Fortezza*, the highest part of the fortifications (ascend to the left past La Collegiata), commands a fine view of the town and neighbourhood.

We may now drive in  $\frac{3}{4}$  hr. to the venerable church of *Assunta di Callori*, or *Cellole*, situated outside the Porta Ma, dating from the 11th, or perhaps from the 10th cent., containing able capitals and curious ornamentation in the apse. Fine vie

Beyond Poggibonsi the RAILWAY begins to ascend consistently to the right, *Staggia* with a mediæval château; farther on to the right, the ancient and picturesque château of *Monte Riggio* train then passes through a long tunnel (3 min.).

58½ M. Siena, see p. 21.

Siena is a terminal station, loftily situated, from which the train backs out. On the journey to Orvieto, the train returns past Arezzo way to Empoli, and then diverges at an acute angle towards S.E. We traverse the hills which form the watershed between the *Ombro* and the valley of the *Chiana*. Six tunnels; (20½ M.), the first station from Siena, is reached in 1¼ district is one of the bleakest in Italy, the chief feature being grotesquely shaped hills of sand, and barren fissured mountains interesting to the palæontologist only.

81 M. Asciano; the pleasant little town (7400 inhab.) to the right of the railway, possesses fortifications constructed by the Sienese in 1351, and several handsome churches with paintings of the early Sienese School. — A carriage may be obtained for the excursion to Monte Oliveto (p. 18) (\**Alb. del Sole*) for the excursion to Monte Oliveto (p. 18); a drive of 1¾ hr. there, and 1½ back; fare 12-15 fr.; leading by Chiusure, is rough and more suitable for walking. FROM ASCIANO TO GROSSETO, 60½ M., branch-line in 3-4 10 fr. 45, 7 fr. 15, 4 fr. 95 c. — Two trains daily in each direction, not always corresponding with the trains on the main line. A also runs to Monte Amiata.

8 M. S. Giovanni d'Asso (tolerable inn), whence Monte Oliveto is reached in 1½ hr. (see p. 36; a cart with one horse may be engaged for the excursion).

14 M. Torrenieri, on the old road from Siena to Rome. — [About 5½ M. to the S.W. of Torrenieri (omnibus 2 fr. alciro (*Albergo del Giglio*), tolerable, bargaining necessary), a small early in the middle ages belonged to the abbey of S. Antimo, which contains a small collection of pictures from the 12th to the 15th century.]

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asteries, including a Descent from the Cross (1382) and a Coronation of the Virgin (1388) by *Bartolo di Fredi* of Siena. The *Cathedral* was begun in 1818. The dissolved *Franciscan Monastery* is now a hospital. Over the chief entrance of the church belonging to it is a group of the Madonna, John the Baptist, SS. Peter and Sebastian, of the school of Della Robbia (1507). A room adjoining the sacristy is adorned with frescoes of the latter part of the 15th cent., and the monastery court contains others dating from 1438. Fine view from the piazza adjacent to the modern church of the *Madonna*, on the E. side of the town. — From Montalcino we may (with a guide) walk in 2 hrs. (or drive in 1½ hr., one-horse carr. 7 fr.) to S. Antimo, which was an independent abbey down to the 13th century. The handsome church was built of white alabaster and travertine in the 11th cent., and its rich portal dates from 1292.

About 4 M. to the S.E. of Torrenieri (omnibus 1½ fr.) lies S. Quirico (*Albergo del Lepre*, tolerable), which was the residence of an imperial governor during the Hohenstaufen régime and was fortified by Siena in 1472. The handsome *Collegiate Church* in the Lombard style was founded in the 8th cent.; highly ornate porch of 1298; interior disfigured in the 17th cent.; choir-stalls of the 16th cent. The adjacent *Misericordia* church contains a high altar-piece by *Sodoma*. The *Palazzo Chigi*, erected in 1685-87, deserves a visit (keys at the *Fattoria Chigi*). The *Orti Leonini* (keys at the same place), a neglected park of the 16th cent., adjoining the town-wall, afford an admirable view. — The hot *Baths of Vignoni*, 3 M. to the S. of Quirico, were much frequented in ancient times, and again during the Renaissance period, but are now neglected. The ante-chamber of the bath-house contains an ancient votive stone. Among the famous mediæval visitors were St. Catharine of Siena and Lorenzo il Magnifico. — From S. Quirico to Pienza (p. 20) 4½ M.] —

22 M. *Monte Amiata*, the best starting-point for a visit to the mountain of that name, the highest in Tuscany. — [By carriage in 3 hrs. to *Castel del Piano* (omnibus 2½ fr.; *Alb. Bisturrini*, new, well spoken of), where a licensed guide may be obtained at the Municipio; thence on horseback in 3¾ hrs., or on foot in 4½ hrs., to the summit of the *Monte Amiata* (5644 ft.), which affords an admirable survey of the whole country between the Tyrrhenian Sea, the Apennines, and the Ciminian Forest. (The rock-formation is volcanic and interesting to geologists.) A pleasant' return-route leads through beautiful wood to *Vivo*, a suppressed Camaldulensian monastery, now the property of Count Cerrini, where a one-horse carriage may be hired of the miller. — From *Vivo* to stat. *Monte Amiata* 11 M., or to *Torrenieri* 17 M. The latter road leads by *Castiglione d'Orcia*, not far from the Baths of Vignoni (see above), and by S. Quirico (see above).] —

28 M. *S. Angelo* and *Cinigiano*. The train follows the right bank of the *Orcia*, the E. affluent of the Ombrone, and crosses the latter.

32½ M. *Monte Antico*. The train then follows the Ombrone as far as *Paganico*, where it quits the river and begins to thread its way among the hills. 42 M. *Rocca Strada*, a village (1640 ft.) on the right; then *Sticciano*. At (53 M.) *Montepescali* the line unites with the *Maremma Railway*, to the N. of Grosseto (p. 3).

85 M. *Rapolano*. The village, to the right, possesses baths which are frequented in July and August. The country becomes more attractive.

93 M. *Lucignano*; the mediæval village lies on the hill to the left. The improving cultivation of the soil indicates the proximity of the charming valley of the *Chiana*. To the left in the distance the chain of the Apennines is visible.

96 M. *Sinalunga*; on the right the village, where Garibaldi was captured on his march to Rome, 24th Sept. 1867.

100 M. *Torrta*, beyond which *Monte Pulciano* becomes visible to the right.

104 M. Stat. *Montepulciano*; the lonely station is 6 M. from the town (omnibus in 1½ hr., meeting nearly every train; fare 2 fr.); the road passes through several small villages.

**Montepulciano.** — **ALBERGO BRUZZICHELLI**, with trattoria, Via Garibaldi 32, tolerable, R. 1-1½ fr., D. according to bargain, 2-3 fr. — The Wine of Montepulciano is justly celebrated. The red wine is strong and somewhat rough. 'Vino santo' is a sweet white wine (2 fr. per bottle). Vermouth is a white wine flavoured with fragrant herbs and wormwood.

*Montepulciano*, a picturesque town with 3000 (or with the adjoining suburbs 13,000) inhab., surrounded by mediaeval walls, lies conspicuously on the slope of a mountain (2073 ft.). It was the birthplace of the scholar and poet *Angelo Ambrogini* (1454-94), surnamed *Politianus* after this his native place ('*Respublica Politianiana*'), the friend of Lorenzo il Magnifico and preceptor of his children. The beautiful situation as well as the monuments of the place repay a visit. The sights may be inspected in 4-5 hrs.

We follow the main street, generally running from E. to W., and ascending from the gate next the railway-station to the plateau of the hill on which the town lies. It is first named *Via Garibaldi*, then *Via Cavour*, and lastly *Via Poliziano*. — In the *Via Garibaldi*, No. 32, on the left, is the *Palazzo Bruzzichelli* (containing the above mentioned inn), built by Vignola. Opposite, Nos. 35-37, *Palazzo Avignonesi*, dating from the latter half of the 16th cent. Then, also on the right, *S. Agostino*, of the 17th cent., with curious touches of Gothic. — In the *Via Cavour*, on the left, *Chiesa del Gesù*, a characteristic example of the Jesuit style. On the right the *\*Mercato* (market-halls) by Vignola. — In the *Via Poliziano*, on the left, No. 1, is the house in which *Angelo Poliziano* was born, a brick building of the 14th cent., with an inscription.

We next reach the *PIAZZETTA DI S. MARIA*, with the small church of *S. Maria* of the 13th cent. (handsome portal). It commands an admirable view of the lakes of Montepulciano, Chiusi, and Trasimeno; to the left rises *Monte Amiata*; farther up we obtain a survey of Pienza, *S. Quirico*, *Montalcino*, and the valley of the *Chiana*. — A road hence descends to the left in 12 min. to the — *\*Madonna di S. Biagio*, in the valley, designed by *Antonio da Sangallo* and commenced in 1518. The fine marble chapel of the high altar, by *Giovannozzo and Lisandro Albertini*, dates from 1584. Returning to the hill, and again following the main street, we next reach the *PIAZZA GRANDE*. The interesting fountain in the centre dates from 1520. On the left is the —

*Palazzo Municipale*, of the 14th cent., resembling the *Palazzo Pitti* at Florence, and containing a few pictures and curiosities. Ante-chamber of first floor: *Madonna, John the Baptist, and saints*, of the school of *Della Robbia*. — *PICTURE GALLERY* on the second floor. I. Room: *Matteo da Siena* (?), *Madonna*. II. Room: *9. Seb. del Piombo*, Pope Paul III.; *80. Pacchiarotti*, *Madonna*; *\*86. Umbrian School* (ascribed to Raphael), Portrait of a lady. A collection of dies once used by the engraver *Carbano* is preserved here.



On the W. of the piazza is the *Cathedral*, with a ruinous façade.

In the INTERIOR, over the principal entrance, is the Assumption and Coronation of the Madonna by *Taddeo Bartoli*. The church was once adorned with an imposing monument to Bartolommeo Aragazzi, secretary of Pope Martin V., erected by the famous architect *Michelozzo Michelozzi*, a pupil of Donatello. It was taken down, however, during last century, when several parts of it were lost and others were placed in different parts of the church: thus, to the left of the principal entrance, two reliefs; by the two first pillars, two allegorical \*statues; by the high altar, the marble summit, consisting of cherubs with garlands.

To the right, opposite the Palazzo Municipale, is the *Palazzo Contucci*, by A. da Sangallo, and adjoining it the *Palazzo Nobile-Tarugi*, attributed to the same master.

We next enter the Via Ricci, where on the right rises the \**Palazzo Bombagli*, a Gothic brick building. — Crossing the Piazzetta della Misericordia, with the church of *S. Francesco* (Gothic portal) and fine view, we now descend the Via del Poggiolo. Immediately to the left in this street is the entrance to the *Oratorio della Misericordia*, which contains a Christ in a glory and an Annunciation over the high altar of the school of the Della Robbia.

A visit to PIENZA is most conveniently made from Montepulciano: about 9 M., one-horse carriage 10, two-horse there and back 20 fr.

Pienza (*Albergo Franci*, poor), a small town with about 2000 inhab., was originally called *Corsignano*, but subsequently named the 'town of Pius' after *Pius II.* (*Aeneas Sylvius Piccolomini*, p. 27), who was born here on 18th Oct. 1400, and who adorned the town with very handsome buildings, chiefly designed by the Florentine *Bernardo di Lorenzo*, an architect who was also much employed at Rome by Nicholas V. and Paul II. As all these buildings date from about the same period (1460) and are situated in the same piazza (del Duomo), they afford a more compact survey of early Renaissance architecture than is to be obtained in most Italian towns. The chief edifices are the *Cathedral*, with its studiously simple façade; to the right of it is the *Vescovado* or episcopal palace; opposite the cathedral the *Palazzo Pubblico*, with a colonnade; to the right the finest of all, the \**Palazzo Piccolomini*, which like the Palazzo Rucellai at Florence exhibits the rustica style in combination with pilasters (handsome court and colonnade); in front of the palace is a charming *Fountain* of 1462. — The right transept of the cathedral contains a Madonna with four saints by Matteo da Siena; the choir-stalls, carved in the Gothic style, date from 1462; in the chapel to the left of the high altar is an Assumption of the Virgin by Vecchietta; in the left transept a Madonna and four saints by Sano di Pietro. The *Cathedral Treasure* comprises a perfect museum of early Renaissance works (shown by the sagrestano in presence of one of the canonici, sacristan 2 fr.): crozier in gilded and embossed silver, a *Pax-vobiscum*, a silver censer in the Gothic style, \*mitre of Pius II. decorated with pearls and jewels, reliquary of St. Andrew of Salerno, crucifix with rich filigree-work, etc. — The *Opera del Duomo*, to the left of the cathedral, contains the ecclesiastical vestments, including those of Pius II., one of which is of Flemish, the other of Italian workmanship.

CONTINUATION OF JOURNEY. To the right we soon observe the *Monti di Cetona*, which are connected with the Monte Amiata (p. 18). To the left stretches the long *Lake of Monte Pulciano*, beyond which is the *Lake of Chiusi*, connected with the other by a canal. The lakes exhale unhealthy malaria in summer.

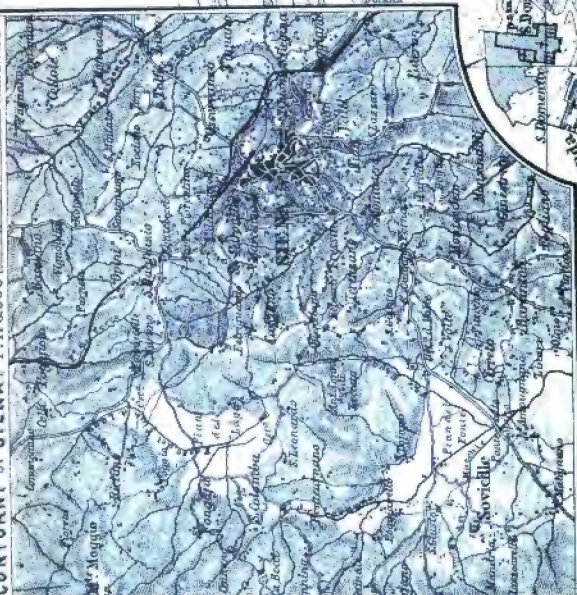
109½ M. *Chianciano-Salcini*. — 116 M. *Chiusi*, see p. 57.





CONTORNI DI SIENA. 1:170.000

Chilometri 1/2



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N.

SIENA.

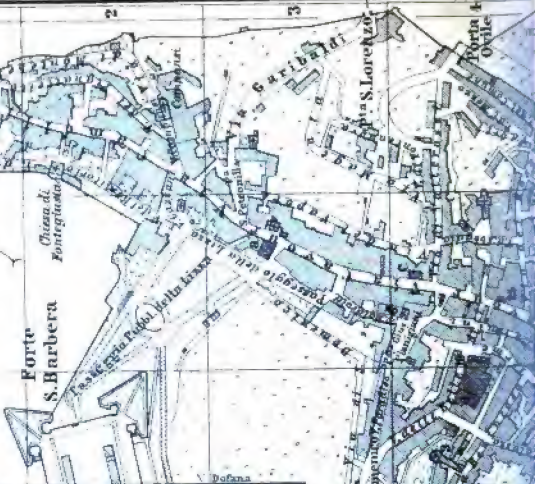
1:110.000

0 100 200 Metri

Porta Camollia

Forte S. Barbara

Ciampi Fontegiovanna



Porta Fontebranda

Porta Infera





## 5. Siena.

**Hotels.** \*GRANDE ALBERGO DI SIENA, Via Cavour (Pl. a; E, 3; with its back to the Lizza, see p. 34), R. 2½-5 fr., D. 5, L. ½, A. 1 fr., omnibus at the station; \*AQUILA NERA E ARMI D'INGHILTERRA, Via Cavour (Pl. b; E, 5), R. 2-3, déj. 3, D. 4, A. ½ fr. — SCALA, Via Diacceto 10, not far from the Piazza S. Giovanni (Pl. D, 4), unpretending, but with large rooms (1½ fr.). TRE MORI, Via Garibaldi (Pl. F, 3), near the station, for moderate requirements, R. 1½ fr. — For a prolonged stay: PENSION CHUSARELLI, Via del Paradiso 22, near S. Domenico; FRANCESCO TOGNAZZI, Via Sallustio Bandini 19; MME. MARION, Via Ricasoli 37 (pension at each 6-7 fr. per day).

**Trattorie.** *Minerva*, near the Piazza Tolomei (Via Cavour), poor; *Scala*, see above. — Beer: *Bader & Bischoff*, in the Lizza. — Wine and fine view at *Talliani's*, Via delle Belle Arti 31.

*Caffè Greco*, near the Casino dei Nobili.

Cab Tariff:	By Day		At Night	
	one-horse	two-horse	one-horse	two-horse
<i>In the town</i> , per drive . . . . .	80	1 fr. —	1 fr. —	1 fr. 50
— first hour . . . . .	1 fr. 50	2 —	1 50	3 —
— each additional hour . . . . .	1 —	1 50	1 50	2 —
<i>Beyond the town</i> , as far as 2 M., for one hour . . . . .	2 —	3 —	3 —	4 —
— each additional hour . . . . .	2 —	2 50	2 50	3 —
<i>From the station to the town</i> . . . . .	1 50	2 —	2 —	2 50
— one seat . . . . .	50	60	60	80
Box above 22 lbs. 30 c.				

*Vetturino*: Celso Vannini, Via Cavour 23; carriage per day 25 fr., half-day 8-10 fr. Saddle-horses, per day 7½ fr., half-day 5 fr.

**Post-Office**, Piazza Piccolomini, next to the Palazzo del Governo, open 8-10 a.m. and from 11 a.m. to 7 p.m. — **Telegraph Office**, in the Palazzo Reale, Piazza del Duomo.

**Baths.** Swimming-bath near the Fontebranda (p. 33), poorly fitted up; water cold.

Good **Photographs** at *Cav. Paolo Lombardi's*, alla Costarella No. 8, near the Caffè Greco. — **Carved Wood** (comp. p. 28): *Gosi, Guidi, & Querci*, Via Belle Arti 31, near S. Domenico; *Carlo Cambi*, Via del Capitano 5, near the cathedral.

Siena is recommended for a stay of some duration. To the town and its treasures of art the traveller should devote 2½-3 days at least. On 2nd July and 15th August, horse-races, called *il Palio*, take place, presenting a very picturesque scene (seat on balcony 2-2½ fr.).

*Siena*, the capital of the province of that name, with 21,880 inhab. (incl. the suburbs), the seat of a university which was in high repute as early as the 14th cent., and the residence of an archbishop, is picturesquely situated 25 M. due S. of Florence, and 1330 ft. above the sea, on three connected hills (the clayey soil of which is called 'Terra di Siena'). It is now a busy trading and manufacturing place; it also possesses several libraries and scientific societies, and is one of the pleasantest towns in Tuscany. The climate is healthy, the atmosphere in summer being tempered by the lofty situation; the language and manners of the inhabitants are pleasing and prepossessing. Most of the streets are narrow and crooked, but contain many palaces and handsome churches. Next to Rome, Florence, and Venice, Siena is perhaps the most important town in Italy for the study of the art of the 13th-16th centuries.

SIENA, the ancient *Senā Julia*, or *Colonia Julia Senensis*, is said to have been founded by the Senonian Gauls and converted into a Roman colony

by Augustus, whence it derives its arms, the female wolf and the twins. The only Etruscan antiquities here are a few tombs which were discovered in 1864 near the Porta Camollia. The town attained to the height of its prosperity in the middle ages. After the death of the Countess Matilda (1115) her extensive dominions were dismembered, and the citizens of Siena, as well as those of Pisa, Lucca, and Florence, succeeded in establishing their independence. The government then fell into the hands of the nobility, but was wrested from them by the people in 1193. The ensuing conflicts, however, terminated in favour of the nobles, and Siena became the leader of the Ghibelline party in Central Italy, while Florence was the stronghold of the Guelph faction. Farinata degli Uberti and the Ghibellines from Florence were then welcomed in Siena, and on 4th Sept., 1260, a great victory over the Guelphs, the bloodiest recorded in the annals of Tuscany, was gained near *Monte Aperto*, on the *Arbia* (6 M. distant), with the aid of the German troops of King Manfred of Naples. Ten years later *Charles of Anjou* succeeded in gaining possession of Siena and in making it a member of the Tuscan-Guelph confederation of towns; but the city kept a jealous watch over its privileges, and, notwithstanding several attempts on the part of the nobility to re-assert their influence, its constitution remained unchanged. In the 14th and 15th centuries Siena numbered nearly 100,000 inhab., and vied with Florence in wealth and love of art. At length the supremacy was usurped by tyrants, such as (about 1487) *Pandolfo Petrucci*, surnamed *Il Magnifico*, whom *Macchiavelli* represents as a pattern of a despot. In 1493, when *Charles VIII.* of France arrived in Italy, Siena concluded an alliance with him, and during the troubles of the first half of the 16th cent. the citizens for the most part sided with the French, by whom the town was usually garrisoned. On 22nd April, 1555, the French garrison was compelled by famine to capitulate to the Spanish besiegers, by whose aid *Duke Cosmo I.* of Tuscany succeeded in gaining permanent mastery of the place.

**History of Art.** The bitter political fate which overtook Siena, and converted the mighty rival of Florence into a quiet provincial town, will strike the antiquarian as a very fortunate circumstance; for here are still preserved many monuments and reminiscences of mediæval life comparatively unaffected by the vicissitudes and the progress of subsequent ages. The conservative character of Siena has not, however, been produced, as in the case of Bruges, by the withdrawal of the stream of history; for even when at the height of its power, particularly as compared with Florence, it manifested a preference for old established rules and a dislike for innovations. In the province of Art, despite the abundant supply of artists at their disposal, the citizens never seem to have taken the initiative, but adhered with remarkable tenacity to the earlier style. The best period of Siennese art still belongs to the middle ages, when the towns of Italy had begun to pride themselves on their practice of art, but before the pedantic element had given way to the pure sense of the beautiful. There is no town in Italy which presents such instructive examples of the Italian Gothic Architecture of the 13th and 14th centuries as Siena, where we find magnificent stone buildings vying with graceful structures in brick. If the Cathedral had been built according to the intentions of the citizens, it would have been one of the largest and most imposing of the edifices in existence and even in its reduced proportions it is one of the finest in Italy. The secular buildings (of which perhaps the *Palazzo Buonsignori* is the finest example) the pointed style predominates; the windows are generally divided by small columns, and the whole edifice is crowned with pinnacles. In the 15th cent., when the motive of the castellated mansion was clothed with Renaissance forms, Siena was not slow to imitate the example of Florence. It is, however, uncertain whether *ROSELLINO* and *FRANCESCO DI GIORGIO* have been correctly designated as the architects of the *Pocolomini*, *Sparnacchi*, and *Nerucci* palaces. The most interesting of the Renaissance churches is the small round church degli *Innocenti*, joining the *Spedale della Scala*.

Siena has produced no independent school of Sculpture, though liberal patron of foreign masters. As throughout the rest of Tuscany

the development of art did not progress rapidly here till the beginning of the 13th century. **NICCOLO PISANO**, the most famous sculptor of the 13th cent., and his son **GIOVANNI PISANO**, were employed at Siena; and the sculptures by **JACOPO DELLA QUERCIA** and on the **Fonte Gaja** are admirable works of the Renaissance style. (1374-1438), the earliest representative of the

Painting was the favourite art of the early Sienese. As early as the 13th cent. they could boast of **Duccio di Buoninsegna**, a painter whose works far surpass those of Cimabue in beauty and gracefulness. On his completion in 1310 of the 'Majestas', or Triumphant Madonna, for the high altar of the cathedral of Siena (now in the chapels on the right and left of the choir), the picture was carried to the church in solemn procession. An equally important master was **SIMONE MARTINI** (1283-1344), who has been immortalised by a sonnet of Petrarch, and whose influence far beyond the limits of his native city. Works by his hand are, or were, to be found at Naples, Orvieto, Assisi, and Avignon, as well as in the Palazzo Pubblico at Siena. So famous indeed was his period. His compositions are of a very primitive character, but he certainly possessed great skill in his rendering of tender sentiment. Closely akin to these two masters was **LIPO MEMMI**, who executed large frescoes with the same elaborate care as miniatures in missals. Several painters of the 14th cent. followed in Simone's footsteps, such as **BARNA** or **BERNA**, **LUCA THOME**, and **LIPO VANNI**, without however exhibiting allegory were cultivated. The easy narrative style and the imaginative approach of the Sienese by the brothers **PIETRO** and **AMBRGIO LORENZETTI** (both of whom probably died of the plague in 1348), and a little later, however, school to that of Giotto was thus accomplished. A short of those of his predecessors, and this was still more the case with those of Taddeo Bartoli (1302-1427), who was far inferior to his Florentine contemporaries. For a time all artistic progress at Siena seemed to be at an end, and throughout the 15th cent. the city did not give birth to a single master of note. The painters **DOMENICO DI MATTEO** and **MATTEO DI GIOVANNI**, and others (nicknamed **Vecchiatta**), **BENVENUTO** to the limited sphere of their predecessors, from whose influence they were unable to emancipate themselves. At the close of the century, owing to contact with neighbouring schools, whose representatives were frequently invited to Siena, and to the introduction of the study of Florentine, Umbrian, and Lombard masters, the tide of progress at length began to set in. The most distinguished Sienese masters of this period, far surpassing their contemporaries **Baldassar Peruzzi** (1481-1537), who was associated with Raphael at Rome, and others, were **Baldassar Peruzzi** and **Giovanni Sodoma**. Sodoma, was endowed with an admirable perception of beauty of proportion, and was famous both as an architect and as a decorative painter, but Siena now possesses none of his works. Sodoma, a Lombard by birth, he brought to Siena some traces of Leonardo's style, but instead of cultivating this, he seems to have respected he vies with Raphael himself. In the delineation of beautiful and youthful figures he is unsurpassed, and his technical success that in one respect he is far beyond all his contemporaries. In the fresco painting of the beautiful, his works are marvellous; but, in spite of his strong sense of the beautiful, his taste owing to the superficiality of their composition. With **DON BECCAFUMI** (1486-1551), who frequently altered his style, begins the final period of decline from which Siena never recovered. In the art of Wood Carving Siena has always taken the lead among the towns of Italy. In the 15th and 16th cent. the **Barbi** family (particularly **Antonio**, d. 1516, and **Giovanni**, d. 1529) distinguished themselves in this branch, and their modern representative is **Giusti**, whose pupils **Fosi**, **Guidi**, and **Querci** are mentioned on p. 21.



In the centre of the town, at the union of the three hills which it stands, is the picturesque **\*Piazza del Campo**, now officially called **Vittorio Emanuele** (Pl. D, 5), which has been mentioned by Dante (*Purg.* xi. 134). It is semicircular in form, and depressed towards the centre, somewhat resembling an ancient theatre. The popular assemblies and festivals of the ancient public took place here, and it is here that the Palio horse-race (p. 21) are now held.

The piazza is enclosed by pinnacled palaces. On the diameter of the semicircle rises the —

**\*Palazzo Pubblico** (Pl. 22; D, 5), a huge brick edifice of four stories, erected in 1289-1309, with pointed windows divided by small columns, and wings lower than the central part of the building. (The wings of the second floor are of a later date; compare p. 28). Adjacent rises the slender tower *del Mangia*, begun in 1325, and finished after 1345, so named after the stone figure of a man which used to strike the hours (a popular figure somewhat resembling the Roman Pasquino, p. 201). At the foot of the tower is the *Cappella di Piazza*, in the form of a loggia, begun after the cessation of the great plague of 1348 which carried off 30,000 persons, and completed in 1376, with damaged frescoes by Sodoma. The shewolf on the column in front of the right wing, the arms of Siena, dates from 1429.

The *Interior* (custodian  $\frac{1}{2}$ -1 fr.) is embellished with numerous frescoes of the Siennese school. Among those on the GROUND FLOOR are a Coronation of the Virgin, by *Sano di Pietro*, 1445; a Madonna with SS. Ansano and Galgano, by *Sodoma*; Madonna with saints, by *Vecchietta*; a Risen Christ, by *Sodoma*, 1535 (?), in the room of the Sindaco.

On the FIRST FLOOR, the custodian first shows the SALA DEL GRAN CONSIGLIO (or del Mappamondo, or delle Balestre), adorned with large frescoes: Madonna and Child under a canopy borne by saints, by *Simone Martini*, 1315, a somewhat stiff composition with numerous figures, but with beautiful details; opposite, Equestrian portrait of Guidoriccio Fogliani di Ricci by *Simone Martini*, and \*S. Ansano, \*S. Vittorio, and S. Bernardo Tolomei by *Sodoma*, 1534; then SS. Bernardino and Caterina by *Sano di Pietro*. Adjacent, and only separated from the council-chamber by handsome benches carved by *Domenico di Niccolò* (1429), is the COUNCIL CHAPEL, embellished with frescoes of the Death and Assumption of the Virgin by *Taddeo Bartoli*. The altar-piece is a Holy Family by *Sodoma*; tasteful font by *Giov. di Turino* of Siena. A beautiful iron railing (1436-45) separates the chapel from a small VESTIBULE, which also contains frescoes by *Taddeo Bartoli* (1441), representing St. Christopher, Judas Maccabæus, and six figures of Roman gods and statesmen in quaint juxtaposition. — Another Room contains portraits of the eight popes and forty-one cardinals to whom Siena has given birth, a Madonna by *Matteo da Siena*, 1484, and S. Bernardino preaching in the Campo, by *Sano di Pietro*, interesting for its representation of the piazza at that period. — The adjoining SALA DI BALIA, or DE' PRIORI, is adorned with frescoes from the history of Emp. Frederick I. and of Pope Alexander III. by *Spinello Aretino* (including a naval victory of the Venetians and the Emperor and Doge leading the Pope's horse). In the centre of the room are two coffers, one carved by *Bartoli*, the other adorned with paintings said to be by *Fra Angelico*. On the other side is the SALA DEL CONCISTORO, with ceiling-paintings by *Beccafumi*, of subjects from ancient history, and a fine marble doorway by *Jacopo della Quercia*. — The SALA DEI NOVE, or DELLA PACE, contains fres-

coes by *Ambrogio Lorenzetti*, painted in 1337-89, representing 'Good and Bad Government', three pictures which are indispensable to those who desire an insight into the disposition of the proud citizens of Siena in the middle ages. The allegories and allusions of a more or less obscure character which they contain are at least interesting as being of much more homely kind than those customary in modern times. One of these mural paintings represents the ideal of a state, under the guidance of wisdom, justice, and other virtues, while the two others portray in a realistic style the consequences of good and bad government. The preservation is imperfect, but the spectator will not fail to admire the heads of Peace, Justice, and Concord in the first of the series.

At the E. end of the Piazza del Campo is the Palazzo del Governo (p. 29; façade towards the Via Ricasoli). — In the centre of the piazza, opposite the Palazzo Pubblico, rises the marble \**Fonte Gaja*, with bas-reliefs of scriptural subjects by *Jacopo della Quercia*, 1419. (The originals, in a very damaged condition, are now preserved in the Opera del Duomo, see p. 28; the copies substituted for them are by *Tito Sarrocchi*.) A subterranean conduit, 18 M. in length, supplies the fountain with delicious water, the merits of which were extolled by Charles V.

Ascending by steps through one of the passages beyond the *Fonte Gaja*, we reach the beginning of the *VIA DI CITTÀ*, which presents a busy scene, especially in the evening.

To the right, the handsome \**Loggia* of the *Casino de' Nobili* (Pl. 2; D, 5), once the seat of the commercial tribunal. It was built in imitation of the *Loggia de' Lanzi* of Florence in 1417. The sculptures are by Siennese masters of the 15th cent., such as *Ant. Federighi* (who executed the figures of *S. Ansano* and *S. Savino* and derighi (who executed the figures of *S. Ansano* and *S. Savino* and Lorenzo di Mariano (to whom is due the stone bench on the right) and Lorenzo di Mariano (to whom is due the stone bench on the left)). — The N. prolongation of this street towards the *Porta Camollia* is the *Via Cavour*, and then ascending

Proceeding to the left, past the *Caffè Greco*, and then ascending the *VIA DEI PELLEGRINI*, a side-street to the right, we reach the small Piazza *S. Giovanni*. Here, in the corner to the left, is situated the *Palazzo del Magnifico* (Pl. 18; D, 5), which was erected in 1508 for the tyrant *Pandolfo Petrucci*, surnamed *Il Magnifico* (p. 22), from designs by *Giacomo Cozzarelli*. The bronze ornaments and rings on the outside are in admirable keeping with the style.

In a straight direction we obtain a fine survey of the choir of the loftily situated cathedral, under which is the old baptistery, forming a kind of crypt, now the parish-church of \**S. Giovanni* (Pl. 5; C, D, 4, 5), with a fine, but unfinished Gothic façade (about 1400).

The marble \**Font* is an admirable early Renaissance work. It is adorned with six \**Bronze-reliefs* from the history of *John the Baptist* by *J. della Quercia* (Zacharias led out of the Temple, 1430), by *Lorenzo Ghiberti* (Baptism of Christ and John the Baptist brought before Herod and his guests, 1427), and (the others) by *Turino di Sano* and his son *Giovanni di Turino*. The latter also executed the figures of *Charity*, *Justice*, and *Prudence* (1427), and (the others) by *Donatello*. — The frescoes by *Siennese* those of *Faith* and *Hope* are by *Donatello*.



Painters of the 15th cent. are of inferior value. — Over the high-altar a Baptism of Christ by *And. and Raf. Puccinetti* of Brescia.

From the Piazza S. Giovanni to the right, past the Palazzo Arcivescovile (Pl. 13; C, 4, 5) or we may ascend the steps to the left. By either way we reach the Piazza del Duomo.

The Cathedral, or Chiesa Metropolitana (Pl. C, 4, 5), occupying the highest ground in the town, is said to stand on the site of temple of Minerva, which was succeeded by a church of S. Maria Assunta. The present building was begun early in the 13th cent. prolonged to the E. over the church of S. Giovanni (see above). Owing to certain structural defects, to which the present irregularity of the edifice is still perhaps partly due, it was resolved in 1339 to erect a huge nave, of which the present irregular form the transept only. Parts of this building, designed in beautiful style, still exist, of which the present irregular form of a ruin. After the plague of 1348 this ambitious plan was abandoned, and the original structure was then completed. (Length 97 yds., width  $26\frac{1}{2}$  yds.) The \*FACADE, constructed in 1270-1380 from a design by *Giovanni Pisano*, showing a combination of white marble, and richly decorated with sculptures representing prophets and angels by different masters. The mosaics were added in 1878 from designs by *Mussini* and *Franchi*. The campanile, consisting of six stories, does not tape towards the top. On each side of the entrance is a column bearing the wolf of Siena.

The \*Interior consists of a nave and aisles extending to the choir and intersected by a double transept, with an irregular hexagonal dome over the centre. The horizontal bands of colour, the continuous rows of busts of popes (in terracotta) over the arches, and the pillars with the half-columns will at first produce an unfavourable impression on northern travellers, but they will find that the pleasing ornamentation in marble compensates to a great extent that the large circular window in the wall of the entrance was designed by *Perino del Vaga*, 1549. Over the entrance is a graceful tribune of 1483, a pupil of Jac. della Quercia, 1462-63.

The \*PAVEMENT is quite unique, being covered with 'Grafitto' representations in marble: scenes from Old Testament history, Moses, Samson, Judas Maccabeus, Solomon, and Joshua by *Duccio*; Abraham's sacrifice, Adam and Eve, Moses on Mt. Sinai, etc., by *Beccafumi*; the symbols of Siena and the towns allied with it, *Hermes Trismegistus*, *Socrates* and *Crates*, the *Sibyls*, and other figures by masters of less note. The execution varies. The oldest scenes are simple outlines engraved on the white marble and filled with black stucco. Shading was afterwards introduced by the use of grey and also of coloured marble, so that the grafitto gradually developed into an elaborate mosaic. Most of these works are now replaced by copies, the originals having been removed to the Opera del Duomo.

LEFT AISLE: \*Altar of the Piccolomini with statues of SS. Peter, Pius, Gregory, and James (?) by *Michael Angelo*, and St. Francis, begun by *Torrigiani*, and completed by *Michael Angelo*. Farther on, adjoining the door

of the Lib  
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admirable rel  
Giovanni, and  
was designed by

The Choir  
Riccio (1569), and  
The bronze \*ca  
The frescoes, by  
the beginning  
left of the choir  
segna: on the  
the once highly  
in 1310 (p. 23),

*regui, in 26 secti*  
Christ, in the pavement  
In the relief from the  
flagstuffs at the ba  
captured at those  
authorities, those  
bouring altar is the  
occasion.

In the Right TR  
Chigi, built by Alex  
Peace of Westphalia  
lapis lazuli, marble,  
Mary Magdalene (sai  
In the left aisle.

In the Library of t  
Piccolominea, erected  
Pope Pius III., in 14  
turicchio, representing  
Pienza (p. 20), afterwa  
Sylvius for Scotland, to  
James of Scotland, to  
coronation as a poet b

Aeneas Sylvius doing  
Emperor; (5) Betrothal  
at Siena by Aeneas Syl  
Calixtus III.; (7) Aeneas  
death of Pius II.; (8) Aeneas  
Some of these pictures, a  
or half-nude children, a  
was at Siena at the same  
that he furnished tailed b  
which the latter availed h  
scenes attributed to Rap

beria, is the Monument of Bandini, with  
attributed to Michael Angelo. — The en  
bellished with fine sculptures in marb  
ronation of Pius III. (Piccolomini),  
by Bernardino Pinturicchio, who also p  
(see below).

TRANSEPT contains the CAPPELLA S. G  
two columns resting on richly orname  
are a statue of John the Baptist b  
Catharine and Ansanus, by Neroccio, 14  
mercia; handsome stucco enrichments i  
frescoes by Pinturicchio, three bein  
and two from the life of Alberto Arr

columns, some of which rest on li  
from the New Testament, is by  
his pupils Arnolfo and Lapo (1268  
Bartolo Negrino, surnamed Riccio

contains richly carved choir-stalls  
and inlaid work (tarsia) by Fra Gio  
copy is by Lorenzo di Pietro, surn  
Beccafumi (1544), were entirel  
of the present century. — The ch

contain the two halves of a pictu  
the Triumphant Madonna with  
revered 'Majestas', which was plac  
with the inscription: *Mater Sanct*

*front of it is the monument of*  
by Donatello. — By the pillar  
standard-waggon of the Flo  
of Montaperto in 1260, or, a  
the victorious waggon of the S  
the crucifix which the Siennese carri

TRANSEPT is the CAPPELLA DEL VO  
nder VII. (Fabio Chigi of Siena,  
In 1648, pope in 1665-67) in 1681  
and gilding, and containing statu  
originally to have been an An  
as already mentioned, is the c  
Cathedral (Libreria; see 1/2 fr.

Order of Cardinal Francesco Pic  
and adorned in 1505-07 with  
scenes from the life of Aeneas  
of Pope Pius II. (1458-64): (1)  
of Basle; (2) Aeneas Sylvius  
whom he had been sent by t  
Emperor Frederick III. at Fr  
Emperor Frederick IV. i  
Emperor Frederick III. created

(6) Aeneas Sylvius elected Pope  
Canonisation of Catha  
while preaching a crusade  
which are connected by beaut  
admirably preserved. Vasa  
It is tolerably cer  
time as Pinturicchio, and it  
er and less imaginative mast  
itself more or less freely.

mael are now preserved in the

(that of No. 1), in the Brera at Milan (No. 3), in the Duke of Devonshire's palace at Chatsworth (No. 4), and by Sign. Baldecchi at Perugia (No. 5). — The \*Missals, embellished with beautiful miniatures, also deserve attention.

Opposite the S. side of the cathedral, in the corner where the steps ascending from S. Giovanni terminate under the arches of the uncompleted nave (p. 26), is the \**Opera del Duomo (della Metropolitana; Pl. 12; C, 5)*, which contains several interesting works of art

In the entrance passage is the custodian's bell ( $\frac{1}{2}$  fr.).

The hall on the GROUND FLOOR contains a famous antique \**Group of the Three Graces*, found at Rome in the reign of Pius III. and presented by him to the cathedral library, but removed thence in 1857 by desire of Pius IX. From this work Raphael made his first studies from the antique (drawing at Venice). The superb Renaissance pedestal is also interesting. The \**Sculptures from the Fonte Gaja* (p. 25) by *Jacopo della Quercia*, representing a Madonna, the Virtues, the Creation of Man, and the Expulsion from Paradise, which are among the master's finest works, are unfortunately much damaged. *Sculptures from the Cappella di Piazza* (p. 24), and others from the façade of the cathedral before its restoration. Drawings and copies of the \**Graffiti of the Cathedral Pavement*, destined to replace the originals; also some of the originals themselves (comp. p. 26). Church-banner with a Transfiguration by *Sodoma*. — On the FIRST FLOOR several interesting plans and architectural designs. Also several early Sienese paintings: four Saints by *Lorenzetti*; a Credo by *Taddeo Bartoli*; predelle by *Duccio*; a Nativity of the Virgin by *Pietro Lorenzetti*, in a lifelike genre style; and a picture of the 15th cent. (perhaps by *Sano di Pietro*), showing the original form of the Palazzo Pubblico (p. 24).

Adjoining the Opera is the *Palazzo Reale* (Pl. 23; C, 5), erected by Bern. Buontalenti in the 16th cent., now the seat of the prefecture and telegraph office. — Farther on, at the other corner of the Via del Capitano (see below) which diverges here, is the *Palazzo Pecci* (Pl. 20; C, 5), a Gothic brick building of the 13th cent., restored in 1854.

Opposite the façade of the cathedral are the church and hospital of *S. Maria della Scala* (Pl. C, 5), of the 13th cent. Over the high-altar of the church is a Risen Christ, a statue in bronze by *Vecchietta*. Adjoining the handsome entrance-hall of the hospital is a large sick-room called 'Il Pellegrinajo', adorned with frescoes from the history of the monastery by *Domenico di Bartolo*, 1440-43, and other masters. Pleasing view from the windows (fee  $\frac{1}{2}$  fr.). — Descending to the left at the N. angle of the Piazza del Duomo by steps and under several arches, we reach the church *Degli Innocenti* (Pl. C, 4), externally a very rude edifice, but 'with a charming interior in the form of a Greek cross' (Burckhardt).

The above mentioned VIA DEL CAPITANO leads to the quarters of the town situated on the S. and S.W. hills. It soon crosses the small Piazza Postierla, with the *Palazzo Chigi*, now *Piccolomini* (Pl. 16; C, 5), on the right, which contains two saloons adorned with frescoes by Bernhard van Orley, a Fleming who joined Raphael's school. The column with the wolf in the piazza dates from 1487. — Not far distant, in the Via di Città which diverges here to the left, is the *Palazzo Piccolomini*, now *Nerucci* (Pl. 19), erected by

Bernardo Rosellino in 1463 for Catharine, the sister of Pius II. Beyond it is the *Palazzo Saracini*, the vaulting in the court of which is adorned with tasteful paintings. — In the Via di Stalloreggi, which diverges from the Piazza Postierla to the right, is the *Casa Bambagini-Galletti*, on the façade of which is a fresco by Sodoma, called the 'Madonnadel Corvo'.

On the left, in the VIA S. PIETRO, the continuation of the Via del Capitano, is the \**Palazzo Buonsignori* (Pl. 15; C, 5), a handsome Gothic edifice of the 14th cent., in brick, with a rich façade, restored in 1848. The vestibule, court, and staircase are in a heavy rococo style. — At the church of *S. Pietro alle Scale* (Pl. 9; C, 6), which contains paintings by Salimbeni and Rutilio Manetti (16th cent.), the street bends to the right. — Following the main street and passing under an archway, we enter the PIAZZA S. AGOSTINO (Pl. C, 6), where we observe the *R. Collegio Tolomei*, formerly a monastery and now a much frequented grammar-school, and the church of —

**S. Agostino** (Pl. C, 6) was remodelled by Vanvitelli in 1755.

Over the 2nd altar on the right, a Crucifixion by *Pietro Perugino*. Slaughter of the Innocents by *Matteo da Siena*, in a chapel on the right. Statue of Pius II. by *Dupré*. Altar-piece, an 'Adoration of the Magi by *Sodoma*. At the back of the choir, on the left, the Legend of S. Agostino Novello in three sections, by *Lippo Memmi*, probably his best work. Also pictures by *Salimbeni*, *Rutilio Manetti*, and others.

Following the Via della Cerchia to the W. of this church, and inclining a little to the right, we enter the Via Baldassare Peruzzi, on the left side of which are the suppressed monastery (now a barrack) and the church of —

**S. Maria del Carmine** (Pl. B, 5), a handsome brick edifice, with campanile and cloisters, by *Baldassare Peruzzi*. On the right is the Cappella del Sacramento with a Nativity of Mary by *Sodoma*. 5th altar on the left, St. Michael by *Beccafumi*.

Opposite is the *Palazzo Pollini*, formerly *Celsi* (Pl. 21; B, 5), attributed to Peruzzi. — We may now proceed straight on through the Via delle Fosse di S. Ansano (with the *R. Istituto Toscano dei Sordo-Muti*, or Deaf and Dumb Asylum) either to the Piazza del Duomo, or, by turning a little to the left towards the end of the way, we may reach the Porta Fontebranda (see p. 33).

Outside the *Porta S. Marco* (Pl. A, 5) there is a fine view.

The E. angle of the Piazza del Campo is occupied by the \***Palazzo del Governo** (Pl. 17; D, E, 5), erected for *Giacomo Piccolomini* between 1469 and 1500, probably from a design by *Bernardo Rossellino*. This is one of the most imposing private edifices at Siena. The principal façade with its tasteful decorations in wrought iron (horses' heads, etc.) looks to the Via delle Loggie and the small Piazza Piccolomini. Since 1859 the extensive \**Archives* (director, Cav. Banchi), one of the most important collections of the kind in Italy, have been deposited here.

*Parchment Charters*, 52,000 in number, the oldest dating from 796. Under glass are a number of interesting specimens of these documents, *Autographs* of celebrated men (Pius II., Leo X.), *Miniatures*, etc. There is also a valuable collection of the *Covers of the old Treasury Registers (Biccherna)*, in chronological order, painted with scenes from sacred and profane history, and affording an admirable survey of the development of Sienese art. They include works by *Dietisalvi*, *Duccio*, and the *Lorenzetti*.

In the vicinity is the *University* (see p. 31).

The elegant *\*Loggia del Papa* (Pl. 11; E, 5), in the *Piazza Piccolomini*, opposite the *Pal. del Governo*, was erected in 1460 by the Sienese *Antonio Federighi* by order of Pius II., and dedicated by the pope 'gentilibus suis'.

Adjacent is the church of *S. Martino* (Pl. 8; E, 5, 6).

Over the 2nd altar on the right, a Circumcision of Christ by *Guido Renti*. On each side of the 3rd altar are ornamental sculptures in marble by *Lorenzo di Mariano*, surnamed *Il Marrina*; on the left: Nativity of Christ by *Beccafumi*. The choir contains gilded wooden statues, attributed to *Jacopo della Quercia*.

The *VIA RICASOLI*, which begins by the *Loggia del Papa*, traverses the crest of the S.E. hill and leads to *Porta Pispini* and *Porta Romana*, the two S.E. gates. — Immediately to the right in this street is the *Ponte di Pantaneto*, dating from 1352, recently restored. To the left, a little farther on, the *Via di Follonica* descends to the *Fonte di Follonica*, constructed in 1239 and situated in a garden far below. — After 5 min. more, a few paces beyond the church of *S. Giorgio* (Pl. E, 6), the *VIA DE' PISPINI* diverges to the left, in which we first reach the church of —

*S. Spirito* (Pl. E, 6, 7), with a dome dating from 1508, and portal from 1519, the latter designed by *Baldassare Peruzzi*.

The 1st chapel on the right (*Cappella degli Spagnuoli*) contains paintings by *Sodoma*: in the lunette, St. James on horseback (fresco); on the pillars, SS. Antonius Abbas and Sebastian; in the lunette of the altar, The Madonna presenting the gown of the Order of the Dominicans to St. Alfonso, in the presence of SS. Cecilia and Lucia (the last three oil-paintings). To the right is a Nativity of Christ in terracotta by *Ambrogio della Robbia*. — Over the door leading to the sacristy, Christ on the Cross, by *Sano di Pietro*. — Over the third altar to the left, Coronation of the Virgin by *Puccia*. — In the CLOISTERS (sagrestano 5-6 soldi): Crucifixion by a pupil of *Fra Bartolommeo*, probably designed by the great master himself.

The *Fonte de' Pispini* dates from 1534. The neighbouring *Porta Pispini* is adorned with a damaged fresco (Nativity) by *Sodoma*.

Opposite *S. Spirito* we enter the *Vicolo del Sasso*, follow to the right the broad *Via S. Girolamo*, and passing the column with the wolf, reach *S. Girolamo* (Pl. D, 7), belonging to a nunnery (3rd altar to the left: Madonna with saints by *Matteo da Siena*, framed in marble by *Lor. di Mariano*). On the left we next come to the church of —

*SS. Concezione*, or *Servi di Maria* (Pl. D, 8), erected in 1471, with a beautiful interior (1511-33) attributed to *Bald. Peruzzi*.

First altar to the right: Madonna, by *Coppo di Marcovaldo*, 1261. Fourth altar to the right: Slaughter of the Innocents, by *Matteo da Siena*, 1491; above, Adoration of the Shepherds, by *Taddeo Bartoli*. — In the right transept, above the first door leading to the sacristy: 'La Vergine

del Popolo', by *Lippo Memmi*, an able work. — At the back of the high altar, 'Madonna del Manto', ascribed to *Giovanni di Pietro*, 1436. The Coronation of the Virgin, by *Fungai* (1500?), is one of his earlier works.

The *Porta Romana* (Pl. D, 8) is adorned with a fresco (Coronation of the Virgin) begun by Taddeo Bartoli and finished by Sano di Pietro. — About  $\frac{1}{3}$  M. beyond the gate is the church of *Madonna degli Angeli*, the choir of which contains a Madonna with saints, by Raffaele da Firenze, 1502.

Opposite the N. side of the Palazzo del Governo (p. 29) the VIA S. VIGILIO leads to the E. to the church of the same name and to the University (Pl. 28; E, 5). The entrance to the latter is in the corner to the right; in the corridor is the monument of the celebrated jurist Niccolò Aringhieri (d. 1374), with a bas-relief representing the professor in the midst of his audience.

The neighbouring church of *S. Maria di Provenzano* (Pl. 7; E, 5) dates from 1594. — Traversing several streets to the E. we reach the grass-grown PIAZZA DI S. FRANCESCO (Pl. F, 5), in which rise the church of S. Francesco and the Oratorio di S. Bernardino.

The church of S. Francesco, finished in 1236, contains (in the left transept) frescoes by *Ambrogio Lorenzetti*, representing the Crucifixion, St. Francis receiving the gown of his order, Martyrs in Asia. The chapel of the *Seminary* adjoining the church contains a Madonna nourishing the Child, by *Lorenzetti* (wall facing the windows), and a Madonna and saints by *Barna* (left wall).

The \*Oratorio di S. Bernardino (Pl. F, 5; fee 1 fr.) possesses admirable pictures, especially by *Sodoma*.

LOWER ORATORIO: Scenes from the life of St. Bernardino, of the latter part of the 16th cent. — \*UPPER ORATORIO: Presentation in the Temple, Salutation, Assumption, and Coronation of the Virgin; St. Antony, Louis, and Francis, by *Sodoma*, 1518-32, the single figures being of great beauty. Betrothal and Death of the Virgin, by *Beccafumi*, 1518. Nativity of the Virgin, Annunciation, and St. Bernardino, by *Girolamo del Pacchia*, 1185. The visitor should particularly observe the admirable enrichments of the ceiling, the frieze, etc., which are among the most tasteful of early Renaissance works, executed by *Giuliano Turapilli* after 1496. Altar-piece by *Beccafumi*, 1537.

The Via dei Rossi leads straight to the VIA CAVOUR, which with its prolongation, the Via Camollia, extends from the Casino de' Nobili (p. 25) to the Porta Camollia, a distance of nearly 1 M. Approaching from the Casino de' Nobili, we first reach a small piazza, named after the *Palazzo Tolomei* (Pl. 26; E, 4), a Gothic edifice of 1205, on the left, and also adorned with a wolf. Farther on, the Palazzi *Palmieri* (1540), *Bichi* (1520), with a fine loggia with modern paintings, *Gori* (1677), and \**Spannuchi* (Pl. 25; E, 4), built in 1470 by a Florentine master, with a bold colonnaded court, and recently thoroughly restored. — In the vicinity is the Piazza Selimbeni, where a statue of *Sallustio Bandini* (1677-1766), the meritorious drainer of the Sienese Maremma, by Tito Sarocchi, was unveiled on 14th Aug. 1880.



To the left diverges the **VIA DELLE BELLE ARTI**, which the Art Institution and the Library and leads straight to the of S. Domenico.

The **\*Istituto delle Belle Arti** (Pl. 10; D, E, 4) contains a valuable collection of pictures, principally of the older Siennese formed at the beginning of the present century of works from suppressed monasteries and from the Palazzo Pubblico, gradually extended since that period. Adm. 9-3 daily, on Sundays and holidays, when access may be obtained for a

At the entrance, reliefs of little value. The numbering of the is as nearly as possible chronological and begins in the corridor left with the early Siennese school. I. CORRIDOR: 1-5. *Pietra* in Byzantine style; 6. *Guido da Siena* (?), Madonna. The next 7. *known masters*. 18. *Margaritone d'Arezzo*, St. Francis; 23. *Buoninsegna*, Madonna with four saints; 39. *Simone di Martin*, Madonna with four saints; 40, 48-52. by *Ambrogio Lorenzetti*; 53. *nunciation* (1344); 50, 51, 55-59. by *Pietro Lorenzetti* (about 1330); 60. *di Segna* (1345), Crucifix; 90. *Lippo Memmi*, Madonna. — II. 109. *Mino del Pellicciaio* (1362), Madonna. — III. CORRIDOR: 125-133. *deo Bartoli* (1409); 134-139. by *Giovanni di Paolo* (1445); 140. *pauni*, S. Bernardino; 141-147, 150-152. by *Sano di Pietro* (1470); 153-156. *Neroccio di Bart. Landi*, 153. Madonna Angelico of Siena. 153-156. *Neroccio di Bart. Landi*, 153. Madonna 1476; 166-170. by *Matteo da Siena* (1470).

SMALL ROOMS in the 2nd corridor to the left. 1st Room *di Pietro*, Madonna appearing to Calixtus III.; 205. *Sodoma*, *to be scourged*, al fresco, from the cloisters of S. Francesco; *Luca Signorelli* (?), two frescoes (*Aeneas departing from Troy*, at wood, executed by *Bartoli*, 1511 (from the Palazzo del Magnifico); Room: 236, 241. *Spinello Aretino* (1384), Death and Coronation Virgin. — We next visit the room at the end of the 1st straight direction: 291. *Sano di Pietro*, Madonna with saints, piece; 296. *Pacchiarelli*, Annunciation and saints. — We piece; 296. *Pacchiarelli*, Annunciation and saints. — We a small room containing pictures of a later period. In the antique sculptures. — We then return to the entrance and

GREAT HALL. Immediately to the right and left: 341. Christ on the Mt. of Olives and in hell, two frescoes; 345. donna and saints; 356. *Sodoma*, Judith; 352. *Beccafumi*, *Francesco di Giorgio*, Nativity of Christ; 368. *Beccafumi*, angels; 369. *Francesco di Giorgio*, Coronation of the Virgin; Descent from the Cross. — The following Room contains pictures of different schools, including: 26. Old copy of *donna della Perla* (at Madrid); 35. *Caravaggio*, Morra-player; 53. *Schongauer* (?), Portrait; 45. *Pinuricchio*, Holy Family; 63. *Beccafumi*, *German School*, Portrait of Charles V.; 71. *Sodoma*, Same; 73. *German School* with the stigmata, Madonna and Child to whom a saint donor; 85. *Sodoma*, Nativity; 91, 99. *Fra Bartolommeo*, St. Mary Magdalene; 103. *Palma Giovane*, Brazen Serpent; 10 Pieta and Madonna. — The next Room contains the several lions of *Beccafumi* from the history of Moses, executed in on the pavement of the cathedral. — Several fine works by *Gosti*, *Guidi*, and *Querci* (p. 24) are generally exhibited

The **Biblioteca Comunale** (Pl. 1; D, 4), containing and 5000 MSS., is reputed the oldest in Europe. (In Siena possessed sixteen libraries, and in 1654 even the chief objects of interest are: the \*Greek Gospel, the chapel of the imperial palace at Constantinople, of the 9

recently bound and mounted in silver; \*Treatise on architecture by Francesco di Giorgio, with sketches and drawings by the author; \*Sketch-books of Baldassare Peruzzi and Giuliano da Sangallo.

Beyond the library, to the left, we descend the Via Costa S. Antonio, and enter the first side-street to the right, which leads straight to the upper entrance of the House of St. Catharine (Pl. 3; D 4): 'Sponsæ Christi Katherine domus'. Visitors knock at the door to the left (1/2 fr.). St. Catharine of Siena, the daughter of a dyer, was born in 1347, took the veil at the age of eight, and having become celebrated for visions, she prevailed on Pope Gregory VI. to retransfer the papal throne from Avignon to Rome (1377). She died in the year 1380, and was canonised in 1461. The best-known vision is that of her betrothal with the Infant Christ, a favourite theme with painters. Her festival is on 30th April.

The different rooms in the building have been converted into small chapels or ORATORIES, which belong to the Confraternità di S. Caterina. Above the altar in one of the UPPER ORATORIES, once by Salimbeni and the portrait of the saint, by Fungai; the other pictures are by Sodoma. Fr. Vanni; attention should also be paid to The Crocifisso contains the lasters and the 'pavement of glazed tiles. — Below is the OBATORIO DEL Pisano (?), from which St. Catharine, according to the legend, received the stigmata; Agnes of Montepulciano Church, containing the following paintings: Girol. St. Catharine rescuing the healing Matteo di Cenni from the plague; St. Catharine soldiers, is by Sa Dominicans out her foot to be kissed by St. Florentine. The fourth picture stretching out her foot to be kissed by St. Florentine. The fourth picture representing the saint being attacked by the altar, \*Angels by Sodoma, which is remarkable) w. limbeni, 1604; in the lunette, above the altar, (the façade of which is remarkable) w. On leaving the church (the façade of which is remarkable) w. come to the VIA BENINCASA (formerly by dyers and fullers. Not fa is still inhabited, as in ancient days, by dyers and fullers. Not fa distant is the celebrated fountain of \*Fontebranda (Pl. C, D, 4), which very picturesquely situated at the base of the hill of S. Domenico mentioned as early as 1081, renovated in 1198, and praised by Dante (Inf. 30, 78: 'Per Fontebranda non dare la vista'). — The Via di Fontebranda ascends to the Campo (on the left), and to the cathedral (on the right). — Passing the fountain, and ascending to the right, we reach —

**S. Domenico** (Pl. D, 3, 4), a lofty brick edifice in the Gothic style (1220-1465), the massive substructions of which rest on the slope of the hill, with a campanile dating from 1340. The INTERIOR is destitute of aisles, and has a transept and open roof. At the entrance, to the right, is the CAPPELLA DELLE VOLTE (closed), containing a Madonna and saints by Girolamo di Benvenuto, 1508, and an altar-piece, St. Catharine by Andrea Vanni. — Farther on, to the right, Monument of the mathematician Gius. Pianigiani (d. 1850), by Becheroni. — Third altar: St. Peter the Martyr, by Salimbeni, 1579. — The \*CHAPL of St. CATHARINE, in which the head of the saint is preserved in a silver reliquary enclosed in a shrine dating from 1466, is adorned with admirable frescoes by Sodoma. On the wall near the altar, St. Catharine in ecstasy, supported by two sisters (the so-called 'Svenimento', or faint), and an angel bringing her the host; on the wall to the left, the prayer of the saint saving the soul of a decapitated culprit; to the right, Healing of the possessed, by Francesco Vanni, 1593. The two saints on the right



and left of the entrance are by the same master; the ceiling was executed by *Sodoma*. — The pavement of the chapel is richly decorated with grafted representations on marble. — Last altar to the right: Nativity of Christ of the school of *Franc. di Giorgio*, executed under the influence of Luca Signorelli, to whom the work was formerly attributed; the upper part is probably by *Matteo da Siena*, the foreground by *Fungai*.

CHOIR. The beautiful \*Marble Ciborium at the high-altar, hitherto ascribed by the Sienese to Michael Angelo, is more probably the work of *Benedetto da Majano*. — A beautiful view of the lofty and imposing Cathedral may be obtained from the window at the back of the high altar. — The 2ND CHAPEL to the left of the high altar contains a Madonna by *Guido da Siena*, an interesting picture, although the date 1281 appears to be spurious (1281). To the right: SS. Barbara, Mary Magdalene and Catharine by *Matteo da Siena*, 1479; in the lunette above, a Pietà by *Girolamo Benvenuto*; the Madonna with saints to the left was executed by the same master, 1506; the lunette representing the Adoration of the Magi is by *Matteo da Siena*. — The 2ND CHAPEL to the right of the high altar contains numerous old tombstones with coats of arms, many of which belong to Germans who studied at the university in the 15th and 16th centuries.

We now return by the Via del Paradiso and the small Piazza Giuseppe Pianigiani, in which stands the little church of *S. Maria delle Navi* (Pl. 6; E, 4), with a charming Renaissance façade (towards the Via Cavour), and a good picture by Matteo da Siena (Madonna with numerous saints, 1477), to the VIA CAVOUR (p. 25), which farther on contains the *Palazzo Mocenni*, *Ciaia*, and other palaces.

We next come to the small Piazza S. Petronilla (Pl. E, F, 3) on the right, whence the *Via Garibaldi* leads to the Porta S. Lorenzo and the railway-station. — The streets to the left of Via Cavour open into the *Lizza* (Pl. E, 2, 3), a small promenade which was laid out in 1779 on the site of a former fortress erected by Charles V. commanding good views of S. Domenico and the Cathedral. These walks extend as far as the entrance to *Fort St. Barbara*, built by Cosmo I. in 1560, open to the public and affording a good survey.

Farther on, the Via Cavour takes the name of VIA DI CAMOLLIA (Pl. F, 1, 2). Diverging to the right, we reach the old monastery *di Campani*, now the poor-house (Pl. F, 2; visitors ring); the cloisters are adorned with a fresco by *Matteo Balducci*. Handsome rococo church.

We follow the Via Camollia for some minutes more; opposite small piazza we turn to the left under an archway, and descending the Via Fontegiusta, arrive at the little church of —

Fontegiusta (Pl. F, 2), belonging to a brotherhood (if closed ring the bell to the right), and built by *Francesco di Cristofano Fedeli* and *Giacomo di Giovanni* in 1479. The vaulting, borne by four marble columns, dates from 1482; the N. Portal from 1489. Beautiful \*High-altar by *Lorenzo di Mariano* (1517), one of the finest existing sculptures of Raphael's time. The bronze holy-water basin, by *Giov. delle Bombarde* (1480), is of simple but able workmanship. The 3rd altar to the right is adorned with a Coronation of the Madonna by *Fungai*; the 2nd to the left with a restored fresco



a handsome brick edifice by *Bald. Peruzzi*, containing a Madonna and saints by *Pietro Lorenzetti*, 1329.

The *Abbazia di S. Eugenio*,  $1\frac{1}{4}$  M. to the S. of the Porta S. Marco, commonly known as *Il Monastero*, is an ancient Benedictine monastery said to have been founded by *Warnfried*, a Lombard, in 750, fortified in 1553 by *Pietro Strozzi*, and secularised in the last century. The buildings are thoroughly modernised. The church contains several early Siennese pictures, some of which have been ruined by restoration. \*View from the garden.

The high road next leads to the *Osteria della Volte*, about 5 M. beyond the Porta S. Marco, whence a road diverges to the right to (4 M.) *Cetinal*, a villa erected by *Flavio Chigi*, a nephew of Pope Alexander VII., from designs by *Carlo Fontana* in 1680. With the villa is connected the 'Thebais' park, profusely embellished with sculptures and chapels in the taste of the period. Fine view from the hill ('*Romitorio*') above the villa.

About  $1\frac{1}{2}$  M. beyond the *Osteria della Volte* lies the venerable church of *S. Giovanni di Ponte allo Spino*, dating from the beginning of the 11th cent. About 3 M. further is *Rosia*, the church of which contains a holy-water basin of 1332. We may then proceed to (2 M.) *Torri* or *S. Mustiola a Torri in Val-di-Merse*, an old monastery belonging to the Vallombrosians, possessing a church, consecrated in 1189, and a fine Romanesque monastery court, now used as farm-buildings.

About 9 M. to the S. of *Rosia* (along the road to *Massa Marittima* and then to the left) lie the ruins of the Cistercian monastery of *S. Galgano*, founded in 1201 by *Ildebrando Pannocchieschi*, Bishop of Volterra. The abbey-church, a building of travertine and brick, erected in 1240-60, is imposing even in its ruins. The only relics of the original architecture in the secular buildings, now used as a farm, consist of a few windows. The monks were distributed among other monasteries in 1655 and in 1781 the church, which had been injured by lightning, was closed.

The Château of *Belcaro*, to the W. of Porta Fontebranda, reached by carriage in  $1\frac{1}{2}$  hr., commands a splendid view of Siena and its environs. On the ground-floor is a ceiling-painting by *Bald. Peruzzi*: Judgment of Paris. The frescoes in the chapel, by the same master, have been sadly injured by recent restorations.

FROM SIENA TO MONTE OLIVETO, 19 M. to the S., a drive of  $3\frac{1}{2}$  hr. (carriage there and back 25 fr. and a fee of 5 fr.). It may also be reached from the stations nearer to it, such as *Asciano* (p. 17; one-horse carriage 12 fr.) and *S. Giovanni d'Asso* (p. 17; short-cut for pedestrian  $1\frac{1}{2}$  hr.), perhaps as a digression from the journey to Orvieto.

We quit Siena by the Porta Romana and follow the high road, which before the construction of the railway was one of the great commercial routes to Rome, and affords a succession of charming views. On the left (3 M.) is the *Borgo Malamerenda*, said to derive its name from the story that eighteen members and partisans of the Tolomei family were assassinated at a banquet (*merenda*) here in 1331 by their enemies the Salimbeni. We then pass *Isola* and *Tressa* on the left, cross the *Arbia* and the *Orbrone*, and reach *Buonconvento*, a small town with 3400 inhab., where the Emperor Henry VII. died in 1313. It was fortified by the Siennese in 1366; the churches contain early Siennese pictures. — Beyond *Buonconvento* we leave the high road by a road diverging to the left, which leads across chalk hills in numerous windings (pedestrians may effect saving of fully  $1\frac{1}{2}$  M. by taking the short-cuts) to the famous, but now suppressed Benedictine monastery of —

*Monte Oliveto Maggiore* (a tolerable dinner may be obtained from the four monks who are left in the building as custodians; for a lengthened stay 4 fr. per day), founded in 1520 by *Bernardo Tolomei*, afterwards greatly enriched by donations, and still affording an excellent idea of a great establishment of the kind. The monks must have been wonderfully energetic to have been able to transform the sterile chalk-soil here into a smiling oasis. *Aeneas Sylvius Piccolomini* (Pius II.) gives an interesting description of the monastery in his annals.









S. Francesco, is a Monument to Count Fossombroni (b. at Arezzo, 1754, d. 1844; Pl. 1; p. 43).

**S. Francesco** (Pl. 2) contains fine frescoes of the 15th cent. In the Choir: Frescoes by *Piero della Francesca*, the master of the Holy Cross, according to which a seed of the tree of knowledge, planted upon Adam's grave, grew up to be a tree. Solomon caused the tree to be felled and a bridge to be constructed of the wood, of which the Queen Saba afterwards discovered the origin. At a later period it was used for making the Holy Cross. The Emp. Heraclius rescued the cross in battle with the Persians, and it was afterwards re-discovered by St. Irena. All these scenes, from the death of Adam down to the finding of the cross, are portrayed by Piero with great technical skill, in which respect as well as in his appreciation of the nude, he surpassed all his contemporaries. His pictures, however, are stiff and destitute of gracefulness. — The Evangelists on the ceiling have been attributed to *Bicci di Spicchio Arezzo*, sadly injured. The following pictures are also placed here temporarily: Madonna surrounded by numerous saints, a characteristic work of the Sienese master *Pietro Lorenzetti*, brought from the church of the Pieve; and St. Rochus being invoked during the plague, two pictures by *Bartolommeo della Gatta*, a master who was influenced by Signorelli.

The Via Cavour forms a right angle with the Corso VITTORIO EMANUELE, the principal street of the town. Ascending this street we observe on the right the interesting church of —

**S. Maria della Pieve** (Pl. 3), which is said to have been built at the beginning of the 9th cent. on the site of a temple of Bacchus: tower and facade of 1216. The latter is very peculiar, consisting of four series of columns, distributed with singular incongruity. Ancient sculptures over the doors. The Interior, now undergoing restoration, consists of a nave and aisles with a dome.

At the back of the church is the PIAZZA GRANDE, with a fountain and a Monument of Ferdinand III., erected in 1822 (Pl. 4). On the N. side are the Loggie (Pl. 5) built by Vasari in 1573. —

\***Museum** (Pl. 6) in the building of the *Fraternità della Misericordia*, with a handsome Gothic façade of the 14th cent.

Visitors ring on the first floor opposite the entrance door. Rooms I. and II. contain a rich *Palaontological Collection*, chiefly from the vicinity of Arezzo (comp. p. 38). Among the fossils is a stag's head found in the Chiana Valley not far from Arezzo. — Room III. By the wall of the entrance, antique and modern bronzes. Right wall, Roman inscriptions and reliefs. On the wall of egress, antique utensils in bronze. In the centre, mediæval and antique seals. — Room IV.: fine majolicas dating from the 16th cent.; in the centre an antique vase, \**Combat of Hercules and the Amazons*. In the cabinets, cinerary urns and other vessels in red (Vasa Arretina, p. 38). — Room V.: Etruscan cinerary urns. In the centre several antique vases: on one of them the \**Abduction of Hippodamia by Pelops*. To the right a \**Reliquary of the 14th cent.*, by *Forzore*, containing the bones of the martyrs Laurentius and Pergentius.

Passing under Vasari's Loggie we now return to the Corso, which we reach just opposite the *Palazzo Pubblico* (Pl. 7). This edifice, built in 1322, and adorned with numerous armorial bearings of the ancient Podestà, has unfortunately been modernised, and is now used as a prison.

After the *Via dell' Orto* diverges to the left, near the entrance to which, No. 22, a long inscription indicates the house in which Francesco Petrarca was born, 20th July, 1304, his parents, like Dante, the victims of a faction, having been expelled from Florence (p. 38). In the vicinity rises the —

\*Cathedral, a fine specimen of Italian Gothic, begun in 1177, with later additions; façade unfinished.

The interior, which has no transept and is of handsome and spacious proportions, contains stained glass windows, dating from the beginning of the 13th cent., by *Guillaume de Marseille*; the middle window in the choir is modern. In the RIGHT AISLE is the Tomb of Gregory X., by *Marino* (? Pisan school). This indefatigable prelate expired at Arezzo, 10th Jan., 1276, on his return from France to Rome, after having proclaimed a new crusade. — On the HIGH ALTAR, marble sculptures by *Giovanni Pisano* of 1286: Madonna with SS. Donatus and Gregory, and bas-reliefs from their lives. — In the LEFT AISLE is the tomb of the poet and physician *Redi* (d. 1698). Near it is the chapel of the *Madonna del Soccorso* with two altars of the Robbia school. Farther on, at the E. end of the left aisle, the \*Tomb of *Guido Tarlati di Pietramala*, the bishop of Arezzo, the work of *Agostino* and *Agnolo da Siena*, about 1330, from the design of *Giotto*, as *Vasari* conjectures, in 16th cent., representing the life of this ambitious and energetic prelate, who, having been elected governor of the town in 1321, soon distinguished himself as a conqueror, and afterwards crowned the Emperor Louis the Bavarian in the church of S. Ambrogio at Milan (d. 1327). — Close to the door of the sacristy is a St. Magdalene, al fresco by *Piero della Francesca*.

The Marble Statue of *Ferdinand de' Medici* in front of the cathedral was erected by *Giovanni da Bologna* in 1595. In the piazza (No. 1) is the *Palazzo Comunale* (Pl. 9), with old armorial bearings.

We now follow the *Via Ricasoli*, and turn to the right into the *Via Sassaverde*, No. 12. in which, the *Palazzo Capel di Ferro*, contains the small municipal collection of paintings, called the *Pinacoteca Bartolini* (open on week-days 10-3; 1/2 fr.). Among the ancient frescoes, old and modern oil-paintings, and engravings, there is little that is particularly striking; the most noteworthy objects are a \*Madonna enthroned, surrounded by saints, by *Luca Signorelli* (painted about 1520), and several works by *Vasari*.

The church of *S. Domenico* (Pl. 10), situated in the *Piazza Fossombrone*, is adorned with frescoes by *Spinello Aretino* and others. In the Borgo di S. Vito, on the right, is the *House of Giorgio Vasari* (No. 27), containing works by the master. The street leads back to the W. end of the *Via Cavour* (p. 40).

In a small piazza adjoining the *Via Cavour* stands the church of *S. Annunziata* (Pl. 12), a handsome Renaissance structure chiefly by *Antonio da Sangallo*; the \*Interior, with its tunnel and dome vaulting, is very picturesque; stained glass of the 15th cent.

Farther on in the *Via Cavour* is the *Badia di S. Fiore* (Pl. 13), also situated in a small piazza, which is now the seat of the *Accademia Aretina di Scienze, Lettere ed Arti*. The LIBRARY, formerly the refectory, contains the Feast of *Ahasuerus* by *Vasari*, 1548.

At the lower end of the Corso, near the *Porta S. Spirito*, the *Via dell' Anfiteatro* (to the left) leads to the church of *S. Bernardo*



(Pl. 14); the frescoes in the anterior quadrangle are attributed to *P. Uccello*. From the corridor to the left are seen the insignificant remains of a Roman amphitheatre in the garden.

About  $\frac{1}{2}$  M. from the Porta S. Spirito (outside which we take the avenue to the left, and then at the corner, after 3 min., the road to the right), is situated the church of *S. Maria delle Grazie*, an edifice of the early Renaissance period, with an elegant porch borne by columns, by *Benvenuto da Majano* (?), and a handsome marble altar by *Andrea della Robbia*.

From Arezzo to Città di Castello,  $22\frac{1}{2}$  M. (high-road), see p. 56.

From Arezzo to MONTE SANSAVINO,  $12\frac{1}{2}$  M., diligence at 3 p.m. daily, in 2 hrs. (fare 1 fr.). The small town of —

Monte Sansavino (*Alb. del Sole*, by the Porta Fiorentina, tolerable) was the birthplace of the famous sculptor *Andrea (Contucci da) Sansavino* (b. 1460, d. 1529). — The church of *S. Chiara*, in the principal piazza, contains (left) groups of St. Anthony and the Madonna and Christ with four saints, designed by *Sansovino* and executed by the *Robbia's*. On the right SS. Sebastian, Lawrence, and Rochus, by *Sansovino*; \*Adoration of the Shepherds by the *Robbia's*; on the central pillars Sienese paintings of the 15th cent.; on the right and left of the high-altar are prophets by *Vasari*. In the \**Ruga Maestra*\*, or principal street, on the right, is the *Pal. Municipale*, erected about 1517; the Sala del Consiglio contains a carved \*Door of the 16th century. Opposite the town-hall is a \**Loggia* by Ant. da Sangallo, the Younger, of 1551. On the right, farther on, is the church of the *Misericordia*, containing a monument of 1498. On the right we next observe *S. Agostino*, with a façade of the 14th cent.; it contains an Assumption by *Vasari*; the monastery-court is by Ant. da Sangallo, the Younger. The *Pal. Filippi*, on the left, No. 17, has balcony-railings and lantern-holders in wrought iron, of the 18th cent.

From Monte Sansavino to *Sinalunga* (p. 18),  $9\frac{1}{2}$  M.; or a pleasant round may be made by Fojano and Betolle to *Torrita*, another railway-station (p. 18; one-horse carr. 8-10 fr.). — Fojano (*Alb. della Vittoria*, tolerable) is 8 M. from Monte Sansavino. On the right, near the entrance to the town, is *S. Francesco*, with a fine loggia, dating from the end of the 15th cent.; in the interior are several Della Robbia's. *S. Domenico* and the *Collegiata* in the town also contain Robbia's; the latter possesses a Coronation of Mary by Luca Signorelli (?). — At Betolle is the *Villa of Count Passerini*, containing a valuable collection of Etruscan antiquities (golden bracelet with rams' heads, huge dish with contests of the giants and Bacchanalian scenes, etc.). One-horse carr. to Torrita (in  $\frac{3}{4}$  hr.)  $2\frac{1}{2}$ -3 fr.

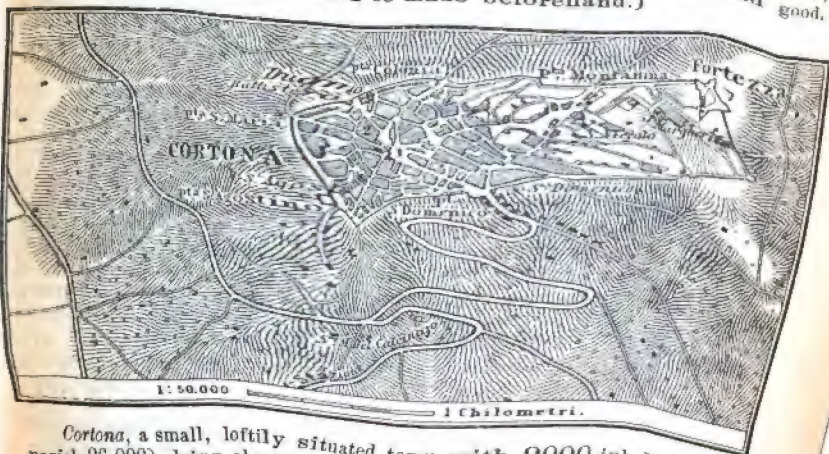
On leaving Arezzo we obtain a beautiful retrospect of the town, from which the cathedral rises picturesquely. The railway and high-road skirt the chain of hills which separate the valleys of the Arno and Chiana from the upper valley of the Tiber. Beyond a tunnel the train crosses the plain in a straight direction to (63 M.) *Frassinetto* and (66 M.) *Castelfiorentino*, the latter situated on a mountain spur. Farther on, to the left, the dilapidated fortress of *Montecchio*. Somewhat farther, the loftily situated *Cortona* becomes visible to the left in the distance.

The luxuriant and richly cultivated *Valley of the Chiana*, which was anciently a lake, was a noisome swamp down to the middle of last century. The level was raised and carefully drained, the brooks being so directed as to deposit their alluvial soil in the bottom of the valley. This judicious system was originated by *Torricelli* and *Viciani*, celebrated mathematicians of the school of Galileo, and

carried out by the **worthy Count Fossombroni**, who combined the pursuits of a scholar and a statesman (p. 40). The *Chiana*, the *Clanis*, which once flowed into the Tiber, now discharges most of its waters into the **Arno** by means of a canal, and only one arm, which joins the **Paglia** at Orvieto (p. 59), reaches the Tiber.

**73 M. Cortona.** The station lies at the foot of the hill on which the town itself is situated, near the village of *Camuscia*. A carriage road ( $\frac{3}{4}$  hr.; omnibus 1 fr.) ascends to Cortona, passing S. Spirito on the right, and reaching the town on the S. side. Pedestrians cut off the windings by following the old road, which passes the *Madonna del Calcinajo* (a small early Renaissance building by Ant. da Sangallo, with a handsome altar of 1519) and leads to the low-lying S.W. gate of the town (p. 44).

**Cortona.** — **ALBERGO DELLA STELLA**, at the W. entrance of the town; farther up in the *Via Nazionale*, both clean and good. (Enquiry as to charges had better be made beforehand.)



*Cortona*, a small, loftily situated town with 9000 inhab. (whole parish 26,000), lying above the valley of the *Chiana*, and not far from the *Trasimene Lake*, is one of the most ancient cities in Italy. Its situation and views, its Etruscan antiquities, and several good pictures it possesses, render it well worthy of a visit.

It appears that the Etruscans, immigrating from the plain of the Po, wrested the place from the Umbrians, and constituted it their principal stronghold when they proceeded to extend their conquests in Etruria. Cortona was one of the twelve confederate cities of Etruria, and with them shared the fate of being converted into a Roman colony. After various vicissitudes and struggles it came under the dominion of Florence in 1410. **LUCA SIGNORELLI**, one of the most distinguished painters of the 15th cent., was born at Cortona in 1411. He has justly been called a precursor of Michael Angelo. Like his master *Piero della Francesca* (p. 40), he was a zealous student of anatomy; in the embodiment of the nude, in the

conception of movement and foreshortening he surpasses all his contemporaries. On the other hand, his deficiency of refined pictorial sentiment forbids the full development of plastic vigour in his pictures. He therefore prefers extensive fresco-paintings as a suitable field for his abilities to easel-pictures. Frescoes of this kind he has executed in the Sixtine Chapel at Rome (1508; p. 291), at Monte Oliveto (1497; p. 36), and at Orvieto (1499; his principal work, p. 61). At his native town, where he held several municipal appointments and lived almost constantly the twenty last years of his life (d. 1523), a number of works by his hand are still preserved, none of which, however, are of much importance. — Cortona was also the birthplace of *Pietro Berrettini*, surnamed *Pietro da Cortona* (1596-1669), the painter and decorator, who was chiefly employed at Rome and Florence.

From the S. entrance of the town, which we have reached by the road, the VIA NAZIONALE leads in 3 min. to a semicircular terrace on the left, commanding an unimpeded view of part of the Trasimene Lake and the surrounding heights. On the right is the church of —

S. DOMENICO, dating from the beginning of the 13th cent.; on the left wall an altar-piece by *Lorenzo di Niccolò* (1440), Coronation of the Virgin, presented by Cosmo and Lorenzo de' Medici; on the right, a \*Madonna with four saints and angels, by *Fra Angelico*; on the left, a \*Madonna with St. Petrus Martyr and a Dominican monk, by *Luca Signorelli* (1515).

The Via S. Margherita, which ascends steeply to the right, see p. 45. The Via Nazionale leads straight to the PIAZZA VITTORIO EMANUELE, where the *Municipio* (Pl. 1) is situated. Here, to the left, diverges the Via Guelfi, in which are situated, to the right, a beautiful palazzo of the 16th cent., and lower down the church of S. Agostino, with a Madonna and saints by Pietro da Cortona (beyond this the street leads to the S.W. gate, Porta S. Agostino, p. 43).

Turning to the right from the Piazza Vitt. Em., we immediately reach the small PIAZZA SIGNORELLI, where we observe, opposite to us, the Palazzo Pretorio, and on the left an ancient Marzocco (lion).

The *Palazzo Pretorio* (Pl. 2), with numerous armorial bearings of old magistrates, is now occupied by various public offices, and contains the *Accademia Etrusca*, founded in 1726, which possesses a \*MUSEUM OF ETRUSCAN ANTIQUITIES, well worth visiting. (Fee 1-1½ fr. to the custodian who lives close by.)

The gem of the collection is a circular Etruscan \**Candelabrum* (*lampadario*), made to hold 16 lights; on the lower side in the centre a Gorgoneion, surrounded with a combat of wild beasts; then waves with dolphins; and finally eight ithyphallic satyrs alternately with eight sirens; between each lamp a head of Bacchus. — An encaustic painting on lavagna-stone, '*Polyhymnia*', said to be ancient. — Remarkable *Etruscan bronzes*, a *cotone hand* with numerous symbols, *vases*, *urns*, *inscriptions*, etc.

The POSBURNI LIBRARY, in the same building, possesses a fine MS. of Dante.

The Via Casali descends from the Palazzo Pretorio to the —

\*CATHEDRAL, a handsome basilica, ascribed to *Antonio da Sangallo*, altered in the 18th cent. by the Florentine *Aless. Galilei*.

The CHORCH contains a Descent from the Cross, and \*Institution of the Last Supper, with predella, by *Luca Signorelli*, a very quaint composition (1512). To the left of these a *Pietà*, by the same master. — In the S. ALTAR, a Madonna by the same. To the left of the choir, an ancient

*sarcophagus*, representing the contest of *Dionysus* against the Amazons, erroneously supposed to be the tomb of the Consul *Flaminius* (p. 46).

Opposite the cathedral is the \**Baptistery*, formerly a Jesuit church.

It contains two pictures by *Luca Signorelli*, the Conception and Nativity, and three by *Fra Angelico da Fiesole*, the Annunciation and \*two predelle, representing scenes from the life of the Virgin and S. Domenico.

Passing the colonnades of the theatre in the Piazza *Signorelli*, we follow the Via *Dardano* straight to the Porta *Colonia*, where we obtain the best survey of the \**ANCIENT ETRUSCAN TOWN WALLS*, constructed of huge blocks, and for the most part well preserved, which surround the town in a circumference of about 2860 yds., and along the outside of which we may descend. Even the gateways are still recognisable.

Ascending the Via *S. Margherita* from *S. Domenico*, we reach (20 min.) the hill commanding the town, on which are situated the church of *S. Margherita*, and a dilapidated fortress (see below). — About halfway up, the Via *delle Santucce* diverges to the left, and leads in a few minutes to the church of *S. Niccolò*, with a small entrance court planted with cypresses.

The INTERIOR (1½ fr.) contains a freely restored fresco and an \*altarpiece, painted on both sides (in front the Body of Christ borne by angels and surrounded by saints; at the back, *Madonna della Seggiola* with SS. Peter and Paul), by *Luca Signorelli*. — The sacristan will point out a direct route, ascending hence by steps to *S. Margherita*.

The church of *S. MARGHERITA*, a Gothic building by *Niccolò* and *Giovanni Pisano*, possesses a handsome rose window, which has of late been partially renewed and enlarged. In the high-altar is the tomb of the saint (13th cent.); the silver front with the golden crown was presented by *Pietro da Cortona*. — The visitor should not omit to ascend somewhat higher to the old \**FORTezza*, 2165 ft. in height (trifling fee), from the walls of which the noble prospect is entirely uninterrupted, except at the back, where it is bounded by the mountain-chain (*Alto di S. Egidio*, 3432 ft.).

Besides the town-walls, there are several less interesting antiquities: an ancient vault beneath the *Palazzo Cecchetti*; near *S. Margherita*, remains of *Roman Baths*, erroneously called a '*Temple of Bacchus*'; outside the gate of *S. Agostino*, an Etruscan tomb, the '*Grotta di Pitagora*'.

The visitor may (by presenting a visiting-card) possibly obtain access to the private collection of Sign. *Colonnese* in the *Palazzo Madama*, Via *Nazionale* 5: beautiful half-length picture of *St. Stephen* and a *Nativity* by *Luca Signorelli*.

76 M. *Terontola*, an unimportant place near the N.W. angle of the *Trasimene Lake*, is the junction of the lines to *Chiusi*, *Orte*, and *Rome* (see R. 8), and to *Perugia* and *Foligno*. Passengers in the latter direction change carriages here.

The *Lago Trasimeno*, the ancient *Lacus Trasimenus* (846 ft.), is 30 M. in circumference, and at places 8 M. in breadth, and is surrounded by wooded and olive-clad slopes, which as they



recede rise to a considerable height. The lake contains three small islands, the *Isola Maggiore* with a monastery, the *Isola Minore* near Passignano, and the *Isola Polvese* towards the S.; on the W. side an eminence abuts on the lake, bearing the small town Castiglione del Lago (p. 57). Its shores abound with wild-fowl, and its waters with eels, carp, and other fish. The brooks which discharge themselves into the lake gradually raise its bed. The greatest depth, formerly 30-40 ft., is now 20 ft. only. In the 15th cent. a drain (emissarius) conducted the water into a tributary of the Tiber. In ancient times the area of the lake appears to have been smaller. A project for draining it entirely, formed by Napoleon I., is still frequently canvassed.

The reminiscence of the sanguinary victory which *Hannibal* gained here over the Roman consul *C. Flaminius* in May, B.C. 217, imparts a tinge of sadness to this lovely landscape. It is not difficult to reconcile the descriptions of Livy (22, 4 et seq.) and Polybius (3, 83 et seq.) with the present appearance of the lake. In the spring of 217 Hannibal quitted his winter-quarters in Gallia Cisalpina, crossed the Apennines, marched across the plains of the Arno, notwithstanding an inundation, devastating the country far and wide in his progress, and directed his course towards the S., passing the Roman army stationed at Arezzo. The brave and able consul followed incautiously. Hannibal then occupied the heights which surround the defile extending on the N. side of the lake from Borghetto to Passignano, upwards of 5 M. in length. The entrance at Borghetto, as well as the issue at Passignano, were easily secured. Upon a hill in the centre (site of the present Torre) his principal force was posted. A dense fog covered the lake and plain, when in the early morning the consul, ignorant of the plan of his enemy, whom he believed to be marching against Rome, entered the fatal defile. When he discovered his error, it was too late: his entire left flank was exposed, whilst his rear was attacked by the hostile cavalry from Borghetto. No course remained to him but to force a passage by Passignano, and the vanguard of 6000 men succeeded in effecting their egress (but on the following day were compelled to surrender). The death of the consul rendered the defeat still more disastrous. The Romans lost 15,000 men, while the remaining half of the army was effectually dispersed; and the Roman supremacy in Italy began to totter. The slaughter continued for three hours. From the Gualandro two small brooks fall into the lake. One of these, crossed by the road, has been named Sanguinetto in reminiscence of the streams of blood with which it was once discoloured.

The line skirts the lake and passes through a tunnel. 84½ M. *Passignano*. Two tunnels. 90 M. *Magione*, a borough with an old watch-tower of the time of Fortebraccio and Sforza. 96 M. *Ellera*.

103 M. *Perugia*, picturesquely situated on the hill to the left.

## 7. Perugia.

**Arrival.** Omnibus to the town (1 fr.) in great request, so that no time should be lost in securing a seat (no cabs); to the Albergo di Perugia a drive of ¼ hr., to the top of the hill 25-30 min. (Before the first bend of the road to the left, a good path to the right ascends to the town in 20 min.)

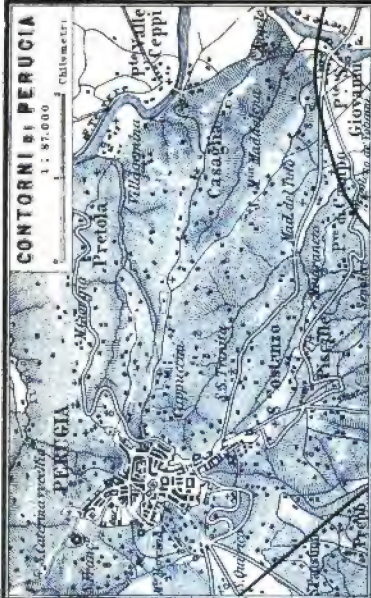
**Hotels.** *ALBERGO DI PERUGIA*, at the lower entrance of the town (15 min. drive from the station), with an uninterrupted view, English lady; rooms not always obtainable unless previously ordered. — *GRANDE BRETAGNE*, same proprietor, 10 min. drive farther up, at the be-



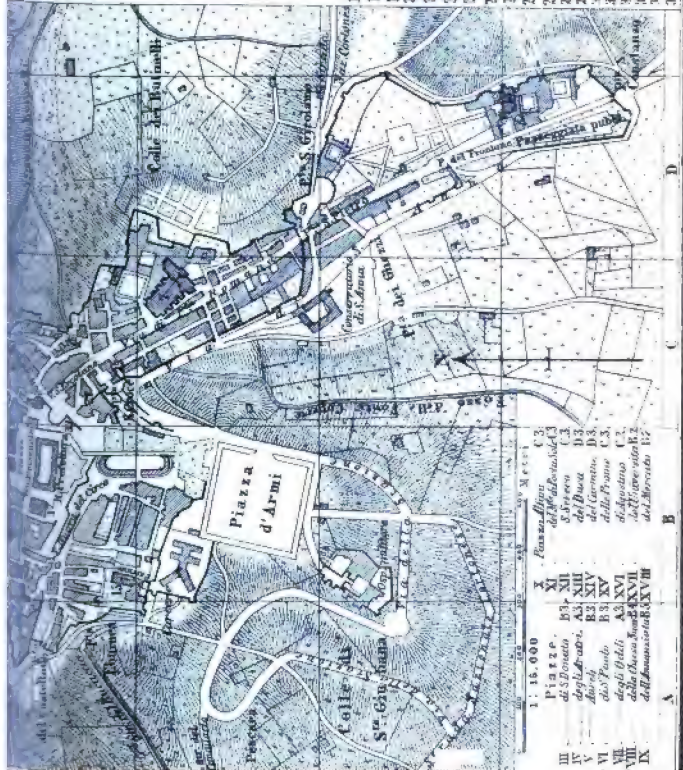
# CONTORNI DI PERUCIA

1 : 87.000

Chilometri



# PERUGIA



- 1: 15,000
- I** Piazza d'Armi  
**II** Piazza della Pace  
**III** Piazza del Popolo  
**IV** Piazza del Duomo  
**V** Piazza del Palazzo  
**VI** Piazza del Palazzo  
**VII** Piazza del Palazzo  
**VIII** Piazza del Palazzo  
**IX** Piazza del Palazzo
- X** Palazzo d'Armi  
**XI** Palazzo d'Armi  
**XII** Palazzo d'Armi  
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**XXIII** Palazzo d'Armi  
**XXIV** Palazzo d'Armi  
**XXV** Palazzo d'Armi  
**XXVI** Palazzo d'Armi  
**XXVII** Palazzo d'Armi  
**XXVIII** Palazzo d'Armi  
**XXIX** Palazzo d'Armi  
**XXX** Palazzo d'Armi  
**XXXI** Palazzo d'Armi  
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**XLVIII** Palazzo d'Armi  
**XLIX** Palazzo d'Armi  
**L** Palazzo d'Armi

1. Arcivescovo del clergo C.3  
 2. Arcivescovo del clergo C.3  
 3. Biblioteca pubblica C.4  
 Chiese  
 4. Madonna della Luce A.3  
 5. S. Agostino C.2  
 6. S. Ercolano C.5  
 7. S. Domenico C.6  
 8. S. Francesco C.4  
 9. S. Francesco dei Conventuali A.3  
 10. Chiesa nuova B.4  
 11. S. Lorenzo (Duomo) B.4  
 12. S. Maria Nuova C.D.3  
 13. S. Pietro di Tacchini D.8  
 14. S. Spirito C.3  
 15. S. Spirito B.5  
 16. S. Teresa A.4  
 17. Banca Nazionale B.5  
 18. Casa del Perugino B.4  
 19. Palazzo bugliani C.4  
 20. Palazzo Bugliani C.4  
 21. Palazzo Bugliani B.4  
 22. Palazzo Bugliani B.4  
 23. Palazzo Bugliani B.4  
 24. Palazzo Bugliani B.5  
 25. Palazzo Bugliani B.5  
 26. Palazzo Bugliani B.5  
 27. Palazzo Bugliani B.5  
 28. Palazzo Bugliani C.4  
 29. Palazzo Bugliani C.4  
 30. Palazzo Bugliani C.4  
 31. Palazzo Bugliani C.4  
 32. Palazzo Bugliani C.4  
 33. Palazzo Bugliani C.4  
 34. Palazzo Bugliani C.4  
 35. Palazzo Bugliani C.4

Wingate e Pelleri Leggend







Setting aside the painters of the 14th cent., who were dispersed among various small towns, we find that *Ottaviano Nelli* of *Gubbio* (15th cent.) was the first able representative of this school. Works by this master are preserved both at his native town and at Foligno. Nelli was, however, eclipsed by *Gentile da Fabriano* (b. about 1360-70), who probably had studied the Sienese masters in his youth, and who afterwards undertook long journeys (e. g. to Venice and Rome), thus establishing his reputation throughout Italy. His style not unfrequently resembles the Flemish. Besides Gubbio and Fabriano, other Umbrian towns possessed local schools of painting, such as *Camerino* and *Foligno*. The latter, about the middle of the 15th cent., gave birth to *Niccolò Altunno*, a man of limited ability, which, however, he cultivated to the utmost. His prevailing theme is the Madonna, to whose features he imparts beauty in happy combination with reverie; and in this department he may be regarded as the precursor of Perugino and Raphael.

Meanwhile PERUGIA, the largest city in this district, by no means remained idle. In this wider and more enterprising field the old conventional styles were soon abandoned as unsatisfactory, and the necessity of adopting the Florentine style was urgently felt. In the latter half of the 15th century *Benedetto Buonfigli* was the first master who strove to throw aside the local style of painting, and the same effort was made by *Fiorenzo di Lorenzo*, a younger master and perhaps a pupil of Benedetto.

This improved style was brought to maturity by *Pietro Vanucci* of *Città della Pieve* (1446-1524), surnamed PERUGINO, after the chief scene of his labours, a master to whom the Umbrian school is chiefly indebted for its fame. Perugia was, however, by no means the only sphere of his activity. He repeatedly spent years together in Florence, and was employed for a considerable time in Rome. His endeavours to overcome the defects of his native school were crowned with success. In Verrocchio's studio in Florence he was initiated into the secrets of perspective and the new mode of colouring, and in both respects attained consummate skill. Down to the beginning of the 16th cent. his excellence continued unimpaired, as his frescoes in the Cambio, and his Madonna and saints (No. 38) in the Gallery at Perugia sufficiently prove. During the last twenty years of his life, however, his works show a falling off, occasioned, doubtlessly, by his accepting more orders than he could conscientiously execute, whereby his art was degraded to a mere handicraft. He seems, indeed, to have had more studios than one at the same time, as for example in 1502-5 both at Florence and Perugia, in the latter of which the young Raphael was employed.

Another great master of the Umbrian school, vying with Perugino, is *Bernardino Betti*, surnamed *Pinturicchio* (1454-1513). Although he exercised no considerable influence on the progress of Italian art, and introduced no striking improvements like Leonardo, and others, yet he thoroughly understood how to utilise the traditional style and the current forms, and was marvellously prolific as a fresco painter. The Vatican and Roman churches, the Cathedral library at Siena, and the Collegiate church at Spello, are the chief scenes of his activity. — Amongst the younger contemporaries of Perugino we must next mention *Giovanni di Pietro*, surnamed *Lo Spagna* after his native country, whose paintings are hardly inferior to the early works of Raphael, and who, in common with all the Umbrian masters, exhibits great ease of execution.

Other assistants of Perugino, but of inferior merit, were *Giannicola di Paolo Manni* (d. 1544) and *Eusebio di S. Giorgio*. The latter was so successful in imitating Raphael in superficial respects, that several of his pictures, amongst others the Adoration of the Magi in the picture gallery at Perugia (No. 8), have been attributed to Raphael himself. Of *Sinibaldo Ibi* and *Tiberio d'Assisi*, who flourished during the first twenty years of the 16th cent., little is known, and their works are rare. *Gerino of Pistoja* seems to have been a good painter of the average class, and the works of *Domenico di Paris Alfani*, a friend of Raphael, possess considerable attraction. These last masters, however, show little individuality,

and before the middle of the 16th century the Umbrian school was completely merged in those of Rome and Florence.

At the entrance to the upper part of the town, on the site of the citadel, which was removed in 1860, extends the PIAZZA VITTORIO EMANUELE (Pl. B, 5), in which rises the *Prefettura*, a simple and handsome modern building, adorned with arcades on the ground-floor. The garden terrace affords a \*superb view of the Umbrian valley with Assisi, Spello, Foligno, Trevi, and numerous other villages, enclosed by the principal chain of the Apennines extending from Gubbio onwards; the Tiber and part of the lower quarters of Perugia are also visible. (A band plays here twice a week.) Northwards from the Piazza Vittorio Emanuele runs the Corso to the left, leading to the Cathedral square; and the Via Riarica to the right, leading to the Piazza Sopramuro (p. 53). We follow the Corso to the town. On the 2nd floor.

glia are also on the principal chain of the Apennines extending  
Northwards; the Tiber and part of the lower quarters of  
to the left, leading from the Piazza Vittorio Emanuele runs the Corso  
the right, leading to the Cathedral square; and the Via Riaria to  
town. We follow the Piazza Sopramuro (p. 53).  
2nd floor reserved is the Palazzo Baldeschi (Pl. 21; B, 4); on the  
5th floor reserved is the Palazzo Baldeschi (Pl. 21; B, 4); on the  
On the left reserved a \*Drawing by Raphael (Pinturicchio?) for the  
(Pl. 31; B, 4) library of Siena Cathedral (p. 27; fee 1/2 fr.).

On the right is the **Palazzo Baldeschi** (Pl. 21; B, 4); on the left, reserved a \*Drawing by Raphael (Pinturicchio?) for the library of Siena Cathedral (p. 27; fee 1/2 fr.). Farther on, Nos. 22-26, is the \***Collegio del Cambio** the old chamber of commerce, containing celebrated frescoes by **Pietro del Pollaiuolo**, dating from his best period, 1500. (Custodian 1/2 fr.; best light in the morning.)

On the left, the **Palazzo Baldeschi** (Pl. 21; B. 4); on the left, the **\*Drawing by Raphael (Pinturicchio?)** for the library of Siena Cathedral (p. 27; fee 1/2 fr.).  
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These frescoes, containing celebrated  
old *chances*, *Perugino*, dating from his best period, 1500. (Custodian  
in the morning.)  
adorn the \*SALA DEL CAMBIO: on the right, Sibyls and  
God the Father; on the left, heroes, kings, and philo-  
sophy; opposite, the Nativity and Transfiguration; on a  
the portrait of Perugino; the whole surrounded by  
Raphael is said to have been one of Perugino's  
in the execution of these frescoes, and whose style  
Madonna of the Nativity. Perugino received 350 ducats  
the guild of merchants. The carved and inlaid-work  
judicial benches, doors, etc., by *Antonio Mercatello*, which  
finest Renaissance works of the kind, also deserve  
CHAPEL contains an altar-piece and frescoes by

adjoining the Collegio is the **\*Palazzo Pubblico** (Pl. 22; B, 4), a huge edifice of 1281 and 1333, restored, with its principal façade towards the second towards the Piazza del Duomo. It is adorned with fine windows, a handsome portal, and Gothic sculptures (the animals over the arches of the allied town, saints, etc.). In the group of the wolf, over the chief entrance, the griffin represents Perugia, while giants in 1358 come by it, is Siena. The victory gained by the Perugians in 1358 over the Siennese is also commemorated by trophies (chains, bars of gates) on the portal in the Piazza del Duomo. The second floor, entered from the Corso, is the SALA DELL'ARCA, with a fine Renaissance door, in a lunette above which is a Madonna and Child, by **Fiorenzo di Lorenzo**. On the same floor is the SALA DEL CAPITANO, an apartment of noble dimensions, decorated by **DEL POPOLO**, an apartment of noble dimensions, decorated by paintings of the 14th cent. which are

On the floor is the \*Picture Gallery (*Pinacoteca*), for  
a collection of works collected from suppressed churches and monaste  
a great value to the student of Umbrian art. (Ticket

each, in the Sala della Statistica). The ante-room contains a few unimportant pictures and also works of art for sale. Adjoining it is the —

**SALA DEI CIMELII (A):** 1. *Meo da Siena*, Madonna and saints, a drawing. No. 2. Two saints, and No. 3. The twelve Apostles (the latter as predelle) evidently belong to the same work. 12. *Ambrogio Lorenzetti*, Madonna and four saints; 26. *Margaritone d'Arezzo* (1272), Large crucifixion; 22-24, probably by the same master. — **SALA B** (formerly the *Cappella dei Decemviri*), with frescoes by *Benedetto Bonfigli*. To the right of the windows and on the entrance-wall are scenes from the life of St. Louis of Toulouse. Opposite the windows are the Burial of that saint and the Martyrdom of St. Herculanius on the occasion of the capture of Perugia by Totila. On the adjacent wall is the Burial of St. Herculanius. In the centre of the room is a good model of the Fonte Maggiore. — **SALA DEI STUCCHI (D):** Frescoes of the Umbrian School (14th and 15th cent.), transferred to canvas. The glass cases contain Codices and Choir-books with miniatures. — **SALA DI TADDEO BARTOLI (E):** Sienese pictures of the 15th cent., most of them valuable. *Taddeo Bartoli* (1408): 9. Madonna with two angels and four saints; 10. Descent of the Holy Ghost. *Tommaso d'Arcangelo of Cortona*: Exploits of the condottiere Braccio Fortebraccio. — **SALA DELL' ANGELICO (F):** 1-20. *Fiesole*, Fragments of a large altarpiece (Madonna with angels, Annunciation, Saints, Miracles of St. Nicholas of Bari); \*21. *Piero della Francesca*, Madonna and four saints, with the Annunciation above. — **SALA DEL BONFIGLI (G):** *Bonfigli*: 7. Annunciation with St. Mark; 10. Adoration of the Magi; 13. Madonna with angels playing on instruments. *Giovanni Boccati di Camerino*: 16, 19. Madonna and angels. — **SALA DI BERNARDINO DI MARIOTTO (H).** *Bernardino*: 1. Marriage of St. Catherine; 2. Madonna and saints. 10. *Bonfigli*, 'Gonfalone' (sacred banner) of the Fraternity of S. Bernardino di Siena (Christ blessing the saints, below which are believers engaged in burning objects of luxury). 12. *Caporale*, Christ and the Madonna in glory. \*14. *Niccolò d'Alunno*, Gonfalone of the Brotherhood of the Annunziata (1466). — **SALA DI FIORENZO DI LORENZO (J):** \*4. *Fiorenzo*, Adoration of the Magi (among whose followers is the young Perugino to the left); 24. *Perugino*, Coronation of the Madonna. — **GABINETTO DI FIORENZO DI LORENZO (L):** 2-9. *Fiorenzo* (?), Miracles of S. Bernardino (2-6, masterpieces; 7-9, in the same style, but inferior); 16. *Fiorenzo* (?), Bust of the Madonna in a garland, with angels' heads below. — **SALA DEL PERUGINO (M).** *Perugino*: 11. Baptism of Christ; 20. Nativity; 21, 16, 12, 7. Predelle; 8, 9, 13, 14, 17, 19, 22, 23. Saints; all being fragments of a large altarpiece. Below No. 4. (St. Jacob, by *Perugino*) is an autograph letter of the master to the Prior of S. Agostino. — **SALA DEL PINTURICCHIO (N).** *Perugino*: 2. Transfiguration; 3-5. Predelle; 6. Madonna and saints. \*7. *Spagna*, Madonna and saints. *Pinturicchio*: \*Large altarpiece in its original frame, the Madonna with the infant Child and St. John; on the left SS. Augustine and Jerome; above, the Annunciation; in the pediment a Pietà; on the predelle scenes from the lives of SS. Augustine and Jerome; 12. Gonfalone with St. Augustine (painted on silk). *Perugino*: 14. Madonna, worshippers, SS. Francis and Bernardino; 15. Madonna and four saints. *Raphael*: \*17. Strip of decorative painting; 24. God the Father with angels (both belonging to the Entombment now in the Galleria Borghese at Rome). *Eusebio di San Giorgio*: 18. Madonna with saints; \*23. Adoration of the Magi. 20. *Pupil of Raphael* (?), Madonna, resembling the Conestabile Madonna in style. — **SALA DI GIANNICOLA MANNI E DI BELLO (O).** — Then the **SALA DELLA SCUOLA DI PERUGINO (P):** 36. *Alfani*, Holy Family, designed by *Raphael*.

In the **PIAZZA DEL DUOMO** (Pl. B, 4) rises the \**Fonte Maggiore*, dating from 1277, and one the finest fountains of that period in Italy. It consists of three admirably constructed basins, adorned with numerous biblical and allegorical figures in relief, executed by *Niccolò* and *Giovanni Pisano* and *Arnolfo del Cambio* (1280; two of the statuettes are modern substitutes). — The W. side of the

piazza is occupied by the *Episcopal Palace* (Pl. 30), behind which is the so-called *Maestà delle Volte* (Pl. 32), a relic of the former Palazzo del Podestà, which was burned down in 1329 and again in 1534.

The *Cathedral of S. Lorenzo* (Pl. 11; B, 4), dating from the 15th cent., is externally unfinished. Adjoining the entrance from the Piazza del Duomo is a pulpit.

The *Interior*, consisting of nave and aisles with a short transept, is of spacious but heavy dimensions. — At the beginning of each aisle is a chapel. On the right (of the principal entrance) is the *Cappella S. Bernardino*, with a Descent from the Cross, the master-piece of *Baroccio*, executed in 1569; the painted window representing the Preaching of St. Bernardino of Siena is by *Constantino di Rosato* and *Arrigo Fiammingo* of Malines, 1565; it was restored in 1863. — On the left is the *Cappella dell' Anello*, which down to 1797 contained the celebrated *Sposalizio* by Perugino, now in the museum of Caen in Normandy. In both the chapels are beautifully carved stalls, as also in the choir. — In the *RIGHT TRANSEPT*, a marble sarcophagus containing the remains of Popes Innocent III. (d. 1216), Urban IV. (d. 1264), and Martin IV. (d. 1285). — The adjoining *WINTER-CHOIR* contains an altar-piece by *Luca Signorelli*: Madonna with St. John the Baptist, Onuphrius the Hermit, Stephen, and a bishop as donor. Below the 2nd window to the left: Christ imparting His blessing, and saints, by *Lodovico Angeli*.

In the *LIBRARY* are preserved precious MSS., such as the Codex of St. Luke of the 6th cent., in gold letters on parchment.

On the W. and N. side of the Cathedral is situated the *Piazza del Papa* (Pl. B, C, 3, 4), so named from the bronze statue of *Julius III.* by Vinc. Danti (1556). — Opposite the W. portal of the Cathedral, Nos. 8-10, is the *Palazzo Conestabile*, formerly celebrated for a small Madonna by Raphael which it contained (sold in 1871).

From the N. angle of the Piazza del Papa the Via Vecchia descends to the *\*Arco di Augusto* (Pl. 2; C, 3), an ancient town-gate with the inscription *Augusta Perusia*. The foundations date from the Etruscan period, and the upper part perhaps from the Augustan epoch after the conflagration. From this point the partially preserved walls of the ancient city, which occupied the height where the old part of the present town stands, may be distinctly traced.

The small space in front of the Arco di Augusto is called the *Piazza GRIMANI* (Pl. C, 3); to the left is the *Palazzo Antinori*, now *Gallenga*, dating from 1758. — A little to the N. lies the church of *S. Agostino* (Pl. 5; C, 2), containing several pictures by Perugino and other Umbrian Masters, and handsome choir-stalls.

From the Palazzo Antinori the Via de' Pasteni leads in a few minutes to the *University* (Pl. B, 2), established in 1320 in a monastery of Olivetans, which was suppressed by Napoleon. It possesses a small *Botanic Garden*, *Natural History* and *Art History Collections*, and a *Museum of Etruscan and Roman Antiquities*.

The Museum of Antiquities is on the first floor. On the *Staircase* are Etruscan and Latin inscriptions and unimportant Roman sculptures. The *Corridor* chiefly contains Etruscan urns and a few casts from antique and Renaissance sculptures. \*No. 279. Terracotta urn in the form of a recumbent man, who is being seized by a goddess of death with the features of a fiend; the hollow interior once contained the ashes of t-

deceased. The *Gabinetto di Antiquaria* contains flint weapons, urns, and Etruscan and Roman anticaglias. In the 3rd Room, "Mountings of a chariot with figures and ornamentation in the most ancient Asiatic style (in a cabinet opposite the windows); large gold Earring with a female head (in the cabinet in the middle of the room); Mirror with scenes from the myth of Meleager and Helen. In the 4th Room, Vase of admirable Attic workmanship, with red figures of Dionysus and Ariadne (cabinet opposite the windows). — *Gabinetto Cristiano*: 1st Room, Reliquary containing the remains of the condottiere Braccio Fortebraccio, who fell at the siege of Aquileja on 5th June, 1424 (formerly in S. Francesco dei Conventuali); Coffin of Braccio II. Baglione, with a sumptuous velvet covering (beginning of 15th cent.); richly carved slabs from the choir-stalls of S. Agostino, perhaps by Barili; Seal of Card. Bembo by *Lautizio di Perugia* (in the glass cabinet by the windows). In the 2nd Room three masterpieces of enamel-work ('champs levés'): a goblet which once belonged to Pope Benedict XI. (d. 1304), and a cup and plate or saucer executed by *Catalazio di Pietro* of Todi (14th cent.).

The Scientific Collections are unimportant.

Near the Gate of S. Angelo (Pl. A, 1), to which the *Via Longara* leads from the *Piazza Grimani*, is situated the architecturally interesting church of *S. Angelo*, a circular structure with 16 antique columns in the interior, in the style of S. Stefano Rotondo in Rome, probably dating from the 6th cent., with additions of a later period. — On the other (S.) side of the *Longara* is *S. Agnese*, adorned with frescoes from the later period of Perugino and his pupils.

Ascending from the *Piazza Grimani* (p. 51) by the *Monte di Porta Sole* to the S.E. (or from the *Piazza del Papa*, p. 51, by the *Via Bontempi* to the E.), crossing the *Piazza de' Gigli*, and then taking the first side-street (*Via di S. Severo*) to the left, we reach \**S. Severo* (Pl. 14; C, 3), formerly a monastery of the order of Camaldoli, now a college, in the chapel of which *Raphael* painted his first fresco, probably in 1505, having left Perugino's school the year before, and gone to Florence.

The fresco, which was seriously damaged, and of late has been restored by Consoni, resembles the upper part of *Raphael's Disputa* in the Vatican; above, God the Father (obliterated) with three angels and the Holy Ghost; below, the Redeemer and the saints Maurus, Placidus, Benedict, Romuald, Benedict the Martyr, and John the Martyr. The inscription (added at a later period) runs thus: *Raphael de Urbino dom. Octaviano Stephano Volaterrano Priore Sanctam Trinitatem angelos atlantes sanctoque pinxit. A. D. MDV.* At the sides, lower down, St. Scholastica, St. Jerome, St. John Ev., St. Gregory the Great, Boniface, and St. Martha, by *Pietro Perugino*. Inscription: *Petrus de Castro Plebis Perusinus, tempore domini Silvestri Stephani Volaterrani a dextris et sinistris div. Christopherae sanctos sanctoque pinxit A. D. MDXXI.*

A vaulted passage under the clock of the *Palazzo Pubblico* (p. 49) leads from the *Corso* to the *VIA DE' PRIORI*, the best route to the sights of the W. quarter of the town. The *Via Deliziosa*, diverging to the left near the small piazza in front of the *Chiesa Nuova* (Pl. 10; B, 4), contains (Pl. 18) the *House of Perugino* (?).

We continue to descend the *Via de' Priori*, passing the mediæval *Torre degli Sciri*, or *degli Scalzi* (Pl. 34; A, 4), and the *Madonna della Luce* (Pl. 4), a pleasing little Renaissance church of 1518, and reach an open space on the right. Opposite us here rises the —

The late *Cavaliere Guardabassi's Collection of Etruscan antiquities*, in a house near the Teatro Morlacchi (Pl. B, 3), is of a visit. The proprietor bequeathed it to the town, and soon be removed to the University Museum. A large mirror represent Bacchus on the panther, is specially interesting.

The first side-street diverging to the right of the avenue, an ancient sarcophagus. **Palazzo della Penna** (Pl. 27; C, 5), S. Ercolano, leads to the back from the street. It contains to the right, lying a little back from the street. It contains considerable picture gallery, containing paintings of the Umbrian a round picture (Madonna and saints) by Signorelli, and in the latter half of the 16th and 17th cent. (Carracci, Guercino, Caravaggio, Salvator Rosa). The gem of the collection is a fine Madonna by Perugino, has been sold, and is now in the Custodian 1/2-1 fr.



This side-street leads to the *Via S. Ercolano*, which begins opposite *S. Ercolano* (see above) and is continued by the *VIA DI PORTA ROMANA*. In the latter, to the left, stands the church of —

**S. Domenico** (Pl. 7; C, 6), originally a Gothic edifice of the 13th and 14th cent., built by *Giov. Pisano* in 1304, and almost entirely re-erected by *Carlo Maderna* in 1614, with a lofty campanile, part of which has been taken down.

In the LEFT TRANSEPT is the "Monument to Pope Benedict XI., who fell a victim to the intrigues of Philip IV. of France, and died in 1304 from eating poisoned figs. It was executed by *Giovanni Pisano*, and is one of the most famous monuments of its kind; above the recumbent figure of the pope rises a lofty canopy, borne by spiral columns and adorned with mosaics (above is a Madonna between St. Dominicus and the kneeling pope on one side and St. Herculanus on the other). On the adjacent wall is the monument of Bishop *Benedetto Guidolotti* (1429). — The CHORIR, with a rectangular termination, contains a huge Gothic window filled with rich stained glass, the largest of its kind in Italy, executed in 1411 by *Fra Bartolommeo* of Perugia, and recently restored. This window belonged to the original church of *Giov. Pisano*. — The inlaid *Choir Stalls* (tarsia) date from 1478.

After a few minutes more we pass through the richly decorated *Porta S. Pietro*, by *Agostino d'Antonio* (1475), and reach the old monastery and church of —

**\*S. Pietro de' Casinensi** (Pl. 13; D, 7, 8; entrance in the first court in the corner diagonally opposite, to the left). The church, founded about the year 1000 by *S. Pietro Vincioli* of Perugia, is a basilica, consisting of nave, aisles, and a transept, with a richly gilded flat ceiling, borne by 18 antique columns of granite and marble and two pillars, and contains numerous pictures.

In the NAVE, above, are eleven large pictures by *Ant. Vasillacchi*, surnamed *l'Atiense*, of Perugia, a pupil of *Tintoretto* and *Paolo Veronese*, executed in 1592-94. — The RIGHT AISLE contains several Umbrian pictures. The chapel of *St. Joseph*, adorned with modern frescoes, contains, on the left, the "Monumental relief of a Countess *Baldeschi*, in terracotta, from a drawing by *Fr. Overbeck*; on the right, *Holy Family*, a copy from *Andrea del Sarto*, by *Pontorno*. — Then, above the door leading to the monastery, *Two saints* and a *Holy Family* by *Sassoferrato*, after *Perugino* and *Bonifazio* of Venice. Above the door leading to the Sacristy, *Three saints*, also after *Perugino* by *Sassoferrato*. — In the SACRISTY (shown by the custodian, 5 soldi) are five small half-figures of "Saints," by *Perugino* (which formerly surrounded the Ascension by the same master, removed by the French, now in Lyons); *Holy Family*, by *Parmeggiani*; "Infant Jesus and St. John," after *Perugino*, by *Raphael* (?). — The *Choir-books* are embellished with good miniatures of the 16th cent.

The "CHOIR STALLS, in walnut, are admirably carved and inlaid (tarsia) by *Stefano da Bergamo*, 1535. — Under the arch of the Choir, on each side, are ambos (pulpits) in stone, ornamented with reliefs on a golden ground, by *Franc. di Guido*, 1517-21.

The LEFT AISLE, beginning at the upper end by the choir, contains a picture by *Buonfigli* (?), *Mary with the body of Christ* and two saints, 1469. In the adjoining chapel is a marble altar with reliefs, partly gilded, by *Mino da Piesole*, 1473. In the two following chapels: pictures by *Guido Reni*, *Giorgio Vasari*, and others. Between these, on the wall of the aisle: *Judith*, by *Sassoferrato*. Farther on: *Adoration of the Magi*, by *Eusebio di S. Giorgio*; *Annunciation*, a copy from *Raphael*, by *Sassoferrato*; *Pietà* one of the later works of *Perugino*, and part of a large dismembered altar-piece from the church of *S. Agostino*.

# EXCURSIONS FROM PERUGIA.

7. Route. 55

Close to S. Pietro, on the opposite side of the street, are the gardens of the *Passeggiata Pubblica* (Pl. D, 8), and commanding a magnificent prospect of the *Colanzo*, and the Apennines.

Besides the private collections: the collection of *Avv. Romualdi*, Via del Bufalo, No. 5 (near the *Albergo Gran Bretagna*), comprising bronzes, coins, cameos, drawings and paintings by *An. Carracci*, *Perugino* (?), etc. (all for sale). — The *Galleria Mondaldi* (Pl. 26; B, 5), in the palazzo of the same name, at the corner of the *Via Riaria* and the *Piazza di Porta Romana*, both chiefly contain works of later masters (end of 16th and 17th cent.).

Outside the *Porta del Carmine* is situated the pretty cemetery (Pl. E, 3), containing a monument to the champions of liberty in 1859, erected by *Conte Ett. Salvatore*.

About 3 M. to the E. of Perugia, on this side of *Ponte S. Giovanni*, the first station on the route to Foligno and Rome, the ANCIENT ETRUSCAN NECROPOLIS of Perugia was discovered in 1480. Pedestrians, in going, may select the old road, quitting the town by the *Porta S. Giuliano* (Pl. D, 6, 7) and return by the new road to the *Porta S. Costanzo* (Pl. D, 8; see small Map, p. 46). Carriage there and back, a drive of 1½-2 hrs.; 12 fr. — The most interesting of the tombs, and one of the handsomest, though not oldest in N. Etruria, is the '*Sepolcro de' Volunni*' (the tomb of the *Volunnii*, 3rd cent. B.C.), close to the road, where it is intersected by the railway. It consists of ten chambers, hewn in the coarse-grained tufa. A number of cinerary urns, with portraits of men and women, and various kinds of decoration, were found here. Those found in the chamber opposite the entrance and in the last chamber on the right side have been left in their original positions. The smaller objects, including lamps and tools, are now preserved in a chamber built over the tomb (to the right of the entrance). The custodian is to be found at the neighbouring *Villa Baglioni* (1 fr.).

FROM PERUGIA TO THE UPPER VALLEY OF THE TIBER (diligence daily in 4½ hrs. to Città di Castello). The road soon crosses the Tiber and ascends on its left bank to *Fratta*, or *Umbertide*, a small town 18½ M. from Perugia. In the church of *S. Croce*, a Descent from the Cross by *Luca Signorelli*. Valuable collection of majolica at the house of *Sign. Dom. Mazzarelli*. Farther on, the road crosses the Tiber twice, and then traverses a luxuriantly cultivated district, on its left bank, to —

14 M. Città di Castello (*Locanda la Cannoniera*), with 6000 inhab. (incl. suburbs 24,000), occupying the site of *Tifernum Tiberinum*, which was destroyed by Totila. In the 15th cent. it belonged to the Vitelli family, and afterwards to the Church. The town, built in the form of a rectangle, and still surrounded by the walls erected in 1518, contains many interesting small buildings of the early Renaissance period, but few mediæval monuments.

All that remains of the old *Cathedral of S. Florido*, founded in 1012, is the campanile and the N. portal; the present building, an admirable specimen of the Renaissance style, was begun in 1482, and completed in 1522. Bramante has been frequently named as the builder, but *Elia di Bartolommeo Lombardo* is mentioned in the records as the architect. *S. Domenico* (containing a St. Sebastian by Luca Signorelli) is the only church that has preserved a Gothic character, and the *Palazzo Comunale* the only secular edifice; the latter was built in the 14th cent. by a certain Angelus of Orvieto, in the style of the Florentine palaces.

The Vitelli, the lords and masters of the town, were like most of

the magnates of the Renaissance period passionately addicted to building. The oldest of the four palaces of the 15th and 16th cent., which bear their name, is the *Palazzo di Alessandro Vitelli*; the handsomest is the *Palazzo Vitelli a S. Giacomo*, and the largest the *Palazzo Vitelli a Porta S. Egidio*. The small summer-house (*Palazzino*) connected with the latter is specially worthy of inspection.

Raphael, it is well known, painted his first independent works for churches in Città di Castello, but they have since disappeared, or (like the *Sposalizio* in the Brera at Milan) have been carried elsewhere. The only work of the master now here is a church banner, with the Trinity and Creation painted on linen, but in a deplorable condition. It was executed for the church of S. Trinità, and is now in the Palazzo Berio di della Porta(?).

The church of *S. Cecilia* contains a *Madonna* by Luca Signorelli, and the *Palazzo Mancini* a 'Nativity' by the same master, as well as several other valuable pictures.

From Città di Castello to Arezzo, 22½ M., see p. 42.

About 10 M. to the N. of Città di Castello lies the pleasant little town of Borgo S. Sepolcro. The churches contain several pictures by *Piero della Francesca* (b. 1423; teacher of Luca Signorelli; comp. p. 40) and *Raffaello dal Colle* (16th cent.; a pupil of Raphael), both of whom were born here. In *S. Antonio Abbate*, a fine Crucifixion by Signorelli.

From Borgo S. Sepolcro a road crosses the Central Apennines to Urbania (31 M.) and Urbino (p. 88). — The *Source of the Tiber*, near the village of *Le Balze*, may be visited from Borgo S. Sepolcro.

FROM PERUGIA TO NARNI BY TODI, about 56 M. (diligence). This road, once greatly frequented, but now of merely local importance, descends rapidly into the valley of the Tiber, which its crosses, and then remains on its left bank. The scenery presents no great attraction. About halfway between Perugia and Narni, and 19 M. to the E. of Orvieto lies —

Todi (*Posta*, at the gate), the ancient Umbrian *Tuder*, a loftily situated town (1496 ft.) with 5000 inhab.; the hill is so abrupt that the upper part of the town is not accessible to carriages. Its ancient importance is indicated by the fragments of walls and the extensive ruin of a *Temple*, or *Basilica*, usually styled a temple of Mars. Although poor in treasures of art, the town boasts of several interesting edifices, among which are the *Cathedral* and the *Town Hall* in the Piazza. The church of *S. Fortunato* possesses a handsome portal. The finest building of all, however, is the pilgrimage church of \**S. Maria della Consolazione*, in the form of a Greek cross and covered with a dome. The arms of the cross are also surmounted with domes, and are polygonal in shape with the exception of the choir, which is semicircular. The exterior is remarkable for its simple and massive style, and the interior for its symmetrical proportions and the delicately graduated ornamentation of its pillars. Being one of the noblest creations of the Renaissance period, this edifice was naturally attributed to Bramante. Documents, however, name *Cola di Matteo da Caprarola* (1508) as the architect, and *Baldassare Peruzzi* as his adviser. The progress of the building was remarkably slow, and it was not completed till 1604. — Todi was the birthplace of Jacopone da Todi (d. 1306), author of the 'Stabat mater dolorosa'.

From Todi to Narni 28 M., by the villages of *Rosaro*, *Castel Todino*, and *San Gemine*. About 1½ M. from the last, on the ancient, now abandoned *Via Flaminia*, are the interesting ruins of the once prosperous *Carsulae*. From San Gemine (7½ M. from Narni) two roads descend gradually to the beautiful valley of the *Nera*, one leading S.E. to *Terni* (see p. 78), and the other S. to *Narni* (p. 80).

# From Florence by (Arezzo) Terontola and Chiusi to Rome.

**RAY.** This is the shortest route from Florence to Rome. (fares 33 fr. 5, 26 fr. 40 c.); ordinary train in 11½ hrs. (34 fr. 50, 16 fr. 55 c.); no change of carriages. From Florence to Terontola, 76 M., see pp. 37-45. The main line to Rome diverges to the right (S.) from the branch line to Perugia, Assisi, and Foligno, and at first skirts the Trasimene Lake (comp. p. 45).

82 M. *Castiglione del Lago*, with 10,600 inhab. (incl. suburbs), lying to the left on a promontory extending into the lake, possesses an old palazzo of the Duchi della Cornia.

87 M. *Panicale*, a small place with unimportant frescoes in its churches by Perugino and his school. The line takes a W. direction and joins the line from Siena in the valley of the *Chiana* (R. 4).

94 M. **Chiusi**. — Carriage with one horse to the town, lying to the right on a hill (¼ hr.), 1 fr.

*LION D'ORO*, moderate, but bargaining necessary. — *CORONA*, Via Por senna 1. Travellers who wish to inspect the **ETRUSCAN ANTIQUITIES** should enquire for the custodian, who sells tickets for the museum (½ fr.; 3-4 fr.). The road to the tombs is very muddy in wet weather. — Travellers are cautioned against making purchases of Etruscan antiquities at Chiusi, as 'antiquities' from Etruscan tombs are largely manufactured here.

*Chiusi* (4800 inhab.), the ancient *Clusium*, one of the twelve Etruscan capitals, frequently mentioned in the wars against Rome, and as the headquarters of Porsenna, was fearfully devastated by malaria in the middle ages; but under the grand-dukes of the House of Lorraine the Val di Chiana was gradually drained, and the town recovered from these disasters. The walls are mediæval; a few relics of those of the Etruscan period are traceable near the cathedral, outside the *Porta delle Torri*. A walk thence round the town to the *Porta Romana*, also called *Porta di S. Pietro*, affords pleasing views of the S. portion of the Chiana Valley, Città della Pieve, the mountains of Cetona, to the N. the lakes of Chiusi and Montepulciano, and the latter town itself.

Under the town extends a labyrinth of subterranean passages, the precise object of which is unknown (inaccessible); but they probably belonged to an elaborate system of drainage, as the ancient Etruscans excelled in works of this kind, and were even in advance of many modern nations.

The interesting \**Museo Etrusco*, recently founded, contains a valuable collection of objects found in the Etruscan tombs around Chiusi, such as vases (including several curious polychrome urns), dishes, bronzes, mirrors, sarcophagi, and especially cinerary urns, chiefly of terracotta, with a few of alabaster and travertine.

The *Cathedral of S. Mustiola* consists almost entirely of fragments of ancient buildings; the eighteen columns of unequal thickness in the interior, and the tomb of S. Mustiola are derived

from a similar source. The sacristy contains a mass-book illuminated with admirable miniatures of the 15th cent., chiefly by artists of the Sienese school. The walls of the arcades in the cathedral square bear numerous Etruscan and Roman inscriptions.

The great attraction of Chiusi are the **ETRUSCAN TOMBS** (tickets of admission and guide, see above), situated in isolated hills at some distance from the town. The most important are the following: to the N.E. the *Deposito del Granduca*, 2 M.; near it, the *\*Deposito della Scimia*, with mural paintings representing gladiatorial combats. The *Deposito del Poggio Gajelli*, which is supposed, but without authority, to be the *Mausoleum of Porsenna* mentioned by Pliny and Varro, is 3 M. distant and much dilapidated. To the N.W., the *Deposito delle Monache*, 2 M.; then, to the S.E., the *Deposito del Colle*, with mural paintings, 1 M. from the town.

Near *S. Caterina*, on the way to the station, are small catacombs of the early Christian period, and near them a Roman tomb.

A diligence runs from the Chiusi station in 1 hr. to the (5 M.) lofty situated town of *Città della Pieve* (1011 ft.), with 6000 inhab., the birth-place of *Pietro Vannucci* (1446-1524), surnamed *Perugino* after Perugia, which was the chief scene of his labours (comp. p. 48). The town possesses several of his pictures, but they are works of his later period, hastily painted and chiefly done by his pupils, as the master apparently deemed his native place not capable of appreciating works of a more elaborate kind. — The oratory dei *Disciplinati*, or *S. Maria dei Bianchi*, contains an Adoration of the Magi, one of the largest pictures by Perugino; two letters of the artist from Perugia (1504) are shown with regard to the price of this fresco, reducing it from 200 to 75 ducats. — In the Cathedral (interior modernised) is the Baptism of Christ (first chapel to the left), and in the choir a Madonna with SS. Peter, Paul, Gervasius, and Protasius, 1513. The picture of St. Antony with St. Paulus Eremita and St. Marcellus, now (since 1860) in *S. Agostino*, belonged originally to the church of S. Antonio. All these pictures are by Perugino. — Outside the gate, which leads to Orvieto, is the Church of *S. Maria dei Servi*, containing remains of a Crucifixion by Perugino, dating from 1517.

The road leading from Città della Pieve in an E. direction to Perugia (31 M.) was formerly much frequented.

About 7½ M. to the S.W. of Chiusi (carriage in 1¼ hr.), and at the same distance to the W. from Città della Pieve, lies the small town of *Cetona*, commanded by a mediæval castle. The *Palazzo Terrosi* contains a small collection of antiquities found in the neighbourhood (visitors generally admitted on presenting their cards), such as handsome polychrome and richly gilded urns; an Elephant's tooth with archaic relief from the *Odyssey*, etc. — Picturesque grounds at the back of the palace

The RAILWAY descends the Chiana valley. 104½ M. Stat. *Ficulle*; the village, 2½ M. distant, lies on a hill to the right. Near *Orvieto* the Chiana falls into the *Paglia*, a turbulent tributary of the Tiber, which causes great damage in rainy seasons. The rock here is tertiary sandstone, while at Orvieto the volcanic district begins, of which the central point is the lake of Bolsena (p. 65).

118 M. Stat. *Orvieto*, at the base of the hill occupied by the town, to which a winding road ascends; omnibus in 40 min. (returning in 20 min.; 1 fr., box 20 c.). A footpath leads in ¼ hr. to the *Fortezza* (p. 61).

Orvieto. — ALBERGO BELLE ARTI, Corso Cavour, the halting-place of the omnibus, well spoken of, but enquiry as to charges advisable; R. 2-2½.  
D. 3, L. & A. 1 fr. — AQUILA BIANCA, Via Garibaldi, behind the Palazzo Comunale, unpretending. — Caffè Benedetti, Piazza Vittorio Emanuele.  
The Wine of Orvieto is esteemed both here and at Rome.  
Photographs sold by Armoni near the Cathedral.  
Orvieto (8000 inhab.; whole parish 15,000).  
episcopal residence, on an isolated tufa rock, 797, a  
lia (1465 at above the sea), the Urbino, 797, a

Orvieto (8000 inhab.; whole parish 15,000), a small town and episcopal residence, on an isolated tufa rock, 735 ft. above the sea, the *Urbibentum* of Procopius, and thence derives its name. In the middle ages it was a great stronghold, called *Urbs Vetus* in the 8th cent., and thence derives its name. In the middle ages it was a great stronghold, and often afforded refuge to the popes.

From the E. entrance to the town, which we reach in coming from the station, and where the old castle mentioned below is situated, runs the Corso, the principal street of Orvieto. Two medieval towers rise in this street; opposite the first of these is the Via del Duomo, which leads us straight to the far-famed —

**Cathedral (Pl. 4),** a magnificent example of the style, and one of the most interesting buildings of the town.

**\*Cathedral (Pl. 1),** a magnificent example of the Italian Gothic style, and one of the most interesting buildings in Italy, founded in consequence of the 'Miracle of Bolsena' (comp. p. 65). The first stone was solemnly laid by Pope Nicholas IV. on 13th Nov. 1290, and the edifice begun under the supervision and according to the plans of *Lorenzo Maitani* of Siena. The work progressed so rapidly that in 1309 Bishop Guido di Farnese was able to read the first mass in the church. It consists of a nave and aisles, with transept and rectangular choir. It is 114½ yds. long and 36 yds. wide, and like the cathedrals of Florence and Siena is constructed of alternate courses of black and white marble. This cathedral, like those in other towns, once constituted a great arena for the display of artistic skill. The guardians of the building were unwearied in providing for its ornamentation, and like the curators of modern museums who are zealous in their endeavours to secure works by the best artists, they did all in their power to obtain the services of the first masters of the day for the embellishment of their church. — The **FAÇADE**, with its three pediments, 44 yds. wide and 160 ft. high, is gorgeously enriched with sculptures and mosaics, and is said to be the largest and most gorgeous 'polychrome' monument in existence. The lower parts of the facade, which is preceding the entrance, are of a more recent date.

[illegible]





altar, representing Christ in the glory as Judge, with saints and prophets to the right, the Virgin and the Apostles on the left. Nothing more was done till 1499, when the work was continued and completed by *Luca Signorelli*. These \*Mural Paintings are the chief attraction here. The first fresco to the left of the entrance shows the overthrow of Antichrist, who is represented in the foreground, preaching; the two devout figures, in the corner to the left, are said to be portraits of Signorelli and Fra Angelico. The wall on the side by which we enter has been skillfully covered with representations of (left) the Last Judgment, and (right) the Fall of the Condemned. — Next in order are the Resurrection of the Dead and the Punishment of the Condemned; then, on the wall of the altar, (right) Descent into Hell, and (left) Ascent into Heaven, and lastly, adjoining the first picture, Paradise. — Below these pictures runs a series of scenes from Dante's Divine Comedy, and mythological subjects. On the ceiling: Apostles, 'signa judicium indicantia', patriarchs and doctors, virgins and martyrs. — These paintings are the most important work produced during the 15th cent. In the mastery of form, in the boldness of motion and of foreshortening, and in the acquaintance with the nude, Signorelli is by no means unworthy of comparison with Michael Angelo, who, according to Vasari, borrowed several motives from these works for his Last Judgment in the Sixtine Chapel. — On the right wall, in a niche behind the Pietà of Scalza, is an \*Entombment of Christ by *Signorelli*.

Opposite, in the *Left Transept*, is the *CAPELLA DEL CORPORALE*, where, behind the principal altar, is a canopy of marble mosaic, containing a silver reliquary, in which is preserved the blood-stained chalice-cloth (corporale) connected with the Miracle of Bolsena. The reliquary, executed by *Ugolino di Vieri* of Siena in 1338, and resembling in form the façade of the cathedral, is about 4½ ft. broad, 2 ft. high, and 440 lbs. in weight. The Passion and the 'Miracle' are represented on it in brilliant enamel; it is exhibited to the public on Corpus Christi and on Easter-day, but at other times it is shown by permission of the Sindaco. Modernised frescoes of the 'Miracle of Bolsena' by *Ugolino*. Over the altar on the left, a Madonna by *Lippo Memmi*.

Opposite the cathedral, No. 3, is the \**Opera del Duomo* (Pl. 2; if closed, apply to the sacristan), containing several fine works of art.

In a room on the first story are preserved: \*Designs on parchment for the façade of the cathedral, and for a pulpit, which was never completed; a beautifully carved and inlaid reading-desk; a precious \*Reliquary by *Ugolino da Siena*; a Madonna by *Simone Martini*; a \*St. Magdalene by *L. Signorelli*, 1504; two specimen frescoes by *Signorelli*, representing himself and a certain Niccolo; a \*Madonna, a statue by *Giov. Pisano*, partly coloured; and a number of Etruscan terracottas.

A valuable \*Collection of Etruscan antiquities, belonging to *Conte Faina*, opposite the cathedral, to the right, chiefly contains objects yielded by recent excavations (open to the public).

The Corso leads to the Piazza Maggiore, now Vittorio Emanuele, with the church of *S. Andrea* (Pl. 3), of early origin, probably built on the site of an ancient temple, and the *Palazzo Comunale* (Pl. 4), dating from the end of the 13th cent. and remodelled in the middle of the 16th cent. (pictures in the interior of the 14th and 15th cent.).

*S. Giovinale* (Pl. 5), at the N.W. angle of the town, a basilica with open roof, contains fragments of old frescoes (1312 and 1399). In the S. transept of *S. Domenico* (Pl. 6) is the monument of Cardinal di Brago, by *Arnolfo*, 1282.

The *Fortress*, constructed by Cardinal Albornoz in 1364, and situated at the N.E. entrance of the town (p. 58), has been converted into a garden with an amphitheatre for public performances. Fine



view of the valley of the Tiber and the Umbrian mountains. — The custodian of the garden keeps the key of the famous adjacent fountain, *Il Pozzo di S. Patrizio*, which was begun by *Sangallo* in 1527, and completed by *Mosca* in 1540. It is partly hewn in the tufa rock, partly built of masonry, and is 203 ft. deep, and 43 ft. wide. Two separate spiral staircases wind round the shaft; the traveller may descend by one, and ascend by the other (fee  $\frac{1}{2}$ -1 fr.).

On the N.W. slope of the hill on which the town stands, below the ancient town-wall, an extensive "*Necropoli Etrusca*" has recently been discovered (most conveniently visited on the way back to the station, about halfway, a digression of less than 200 paces; comp. Plan, p. 60). The tombs, which are arranged in groups and rows, date chiefly from the 5th cent. B.C., and some of them were found intact. Their façades, as elsewhere, are constructed of three large stones, two of which, placed nearly upright, are roofed by the third. Adjoining the entrance is inscribed the name of the deceased in the ancient Etruscan character. The inner chamber is square in form, and covered with the primitive kind of vaulting in which the stones are laid horizontally, each overlapping the one below it. The tombs contained many painted vases, of Greek, and particularly of Corinthian and Attic workmanship, and articles of native manufacture, the most important being black terracotta vases with patterns impressed on them. — Since 1863 a number of similar tombs have been discovered  $2\frac{1}{2}$  M. to the S.W. of Orvieto, near the suppressed Capuchin monastery (comp. Plan). Two of these contain paintings. The route to them is rough. The custodian must be enquired for in the town.

The line to Orte and Rome now traverses the wooded valley of the *Tiber*, whose broad, stony bed bears traces of numerous inundations. Two tunnels are passed. On the height, to the left, lies *Baschi*, 127 M. *Castiglione Teverino*; the river is crossed; 131 M. *Atviano*, 137 M. *Attigliano*, 130 M. *Bassano*, on a hill to the right.

The small *Lake of Bassano*, formerly *Lacus Vadimonis*, now much diminished in extent, is famous in ancient history as the scene of the great victories of the Romans over the Etruscans, B.C. 309 and 283. Pliny the Younger (Ep. viii. 20) has described the lake with its 'floating islands'. — About 3 M. farther to the W. is *Bomarzo*, picturesquely situated on a precipitous rock, near the ancient *Polimartium*, where extensive excavations have been made.

The train passes through several tunnels, and afterwards skirts the right bank of the Tiber, till it approaches Orte which becomes visible on the height to the left. It then traverses a longer tunnel and reaches the station of Orte, where the railway from Foligno (Perugia and Ancona) unites with the main line (R. 10).

145 M. *Orte*, loftily situated about 2 M. to the N., the ancient *Horta*, presents no object of interest beyond its situation. — Diligence from Orte to *Viterbo*, see p. 64.

The train continues to descend the valley of the Tiber on the right bank, affording pleasant glimpses of both banks. To the right, the lofty and indented ridge of *Mount Soracte* (p. 63) becomes visible. On the left, on the other side of the river, lie *S. Vito* and *Otricoli*, the latter a small place 6 M. distant from Orte, near the site of the ancient *Otriculum*, where numerous antiquities, including the celebrated Bust of Jupiter in the Vatican, have been excavated.

150 M. *Gallese*. Farther on, high above the left bank, lies the small town of *Magliano*.

153 M. *Borghetto*, with a ruined castle on the height to the right. The Tiber is crossed here by the handsome *Ponte Felice*, constructed by Augustus, and restored in 1589 by Sixtus V., over which most of the traffic between Rome and the N.E. provinces formerly passed.

About 5 M. to the S.E. of *Borghetto* (carriages at the station) lies *Cività Castellana*, picturesquely situated 502 ft. above the sea (*Posta, Speranza*, in the market-place). This was the site of *Falerii*, the town of the *Falisci*, which was captured by Camillus in B.C. 396. A lofty bridge, erected in 1712, and recently restored after having been damaged by an earthquake, carries the road into the town across a ravine, 120 ft. in depth. The Cathedral of *S. Maria* dates from 1210. The *Citadel*, erected by Alexander VI. in 1500 from a design by *Sangallo*, and enlarged by Julius II. and Leo X., was last employed as a state-prison. *Cività Castellana* contains nothing to interest the traveller except its picturesque situation. The deep ravines by which it is enclosed testify to vast volcanic convulsions. They contain a few fragments of ancient walls and numerous Etruscan tombs hewn in the rock, especially near the citadel.

Interesting excursion to the ruins of *Falerii* (pronounced *Falleri*), 3 M. distant. Near the citadel the *Ponte del Terreno* is crossed to the left, wheretombs honeycomb the rocks on all sides, this being the more direct route to *Falerium Novum* or *Colonia Junonia*, founded by the Romans about 240, situated in the plain, 3 M. to the N. of *Cività Castellana*. Etruscan and Roman tombs are here seen side by side. The town was nearly in the form of a triangle,  $1\frac{1}{2}$  M. in circumference; the well preserved walls are protected by strong square towers and penetrated by gates, one of which on the W. (*Porta di Giove*) is still in good condition. Another gate towards the S.E., the *Porta del Bove*, is also worthy of a visit; near it is the theatre of Roman construction, the *piscina* and what is regarded as the forum, at the back of the theatre.

At the *Porta di Giove*, within the walls, is the *Abbadia di S. Maria* of the 12th cent. In the nave, antique columns; in 1829 the roof fell in, but the damage has been repaired. The adjoining building contains inscriptions, statues, etc., the result of excavations made here. An amphitheatre has also been recently discovered.

*Cività Castellana* is the best starting point for the *Soracte*; there and back about 7 hrs. — A good road (one-horse carriage 6-7 fr.) leads to ( $7\frac{1}{2}$  M.) *Rignano* (*Posta*), the birthplace of *Cesare* and *Lucrezia Borgia*, the children of Cardinal *Roderigo Borgia* (afterwards *Pope Alexander VI.*), and boasting of a few Roman antiquities. Here we may obtain horses and donkeys (or a light conveyance to carry us half-way up the mountain), to *S. Oreste*; guides are superfluous. — Pedestrians may leave the carriage about 2 M. to the N. of *Rignano* and make the ascent in  $1\frac{1}{2}$  hr.

\**Soracte*, mentioned by *Horace* (*Carm. i. 9: Vides ut alta stet nive candidum Soracte*) and *Virgil* (*Æn. vii, 786: Summi deum sancti custos Soractis Apollo*), is now called *Monte di S. Oreste*, the word *Soracte* having been erroneously written *S. Oracte*, and thence corrupted to *S. Oreste*. It is a limestone-ridge, descending precipitously on both sides, extending 3-4 M. from N.W. to S.E., and culminating in several peaks of different heights. On the central and highest summit (2260 ft.) stands the church of *S. Silvestro*. On the slope which gradually descends towards the S.E. is situated the village of *S. Oreste*. Leaving the miserable village to the right, the path ascends gradually to the left, and in  $\frac{1}{2}$  hr. reaches the monastery of *S. Silvestro* (2119 ft.), founded in 746 by *Charleman*, son of *Charles Martel* and brother of *Pepin*. The summit, with the church and a small disused monastery, may now be reached in a few minutes. In ancient times a celebrated Temple of *Apollo* occupied this site. The view, uninterrupted in every direction, embraces: E. the valley of the *Tiber*, the *Sabina*, in the background several snow-clad peaks of the Central Apennines,

among them the Leonessa; S. the Volscian and Alban Mts., then the broad Campagna, Rome, the sea; N. the mountains of Tolfa, the Lake of Bracciano, the Ciminius forest, the crater of Baccano, and numerous villages.

Pedestrians may descend to Rignano by a direct path, which, although somewhat steep, is considerably shorter than that by S. Oreste.

The Borghetto and Civit  Castellana road next leads to (7½ M.) Nepi. A shorter route (for pedestrians only) passes *Castel S. Elia*, a resort of pilgrims.

Nepi, the ancient Etruscan *Nepete* or *Nepet*, afterwards *Colonia Nepensis*, is a picturesquely situated little town, and an episcopal residence, surrounded by medi val walls and towers. Venerable *Cathedral*; the *Town Hall* is adorned with Roman sculptures and inscriptions. It was anciently a place of importance, but is now in a dilapidated condition, chiefly owing to its destruction by the French in 1799. — From Nepi to Monterosi (p. 69) 5 M.

Beyond Borghetto, to the right, Civit  Castellana (see above) becomes visible for a short time. The train crosses to the left bank of the Tiber. 161 M. *Stimigliano*, and 166 M. *Montorso*, both situated in the mountainous district of the *Sabina*, where olive-trees abound. 173 M. *Passo di Correse*. The name is a corruption of *Cures*, the ancient Sabine town, where Numa Pompilius was born, the ruins of which are in the vicinity. A diligence runs daily from Passo di Correse to Rieti by Poggio Mirteto, see vol. iii. of this Handbook.

The line follows the left bank of the Tiber to (180 M.) stat. *Monte Rotondo*; the town, situated to the left, 2 M. higher, possesses an old castle of the Orsini, now the property of the Piombino family. The village was stormed by Garibaldi on 26th Oct. 1867; about 1 M. to the S.E. is Mentana (p. 356), where he was defeated on 3rd Nov. by the Papal and French troops, and forced to retreat.

From Monte Rotondo to Rome, a journey of ¾ hr. — The line follows the direction of the ancient *Via Salara* (to the right, on the hill, once lay the ancient Antemn , p. 356) and crosses the Anio (p. 356); to the left the Sabine and Alban mountains, then Rome with the dome of St. Peter, become visible. A wide circuit round the city is described, near the Porta Maggiore (p. 182) the so-called temple of Minerva Medica (p. 182) is passed, and the central station entered near the Therm  of Diocletian.

196 M. *Rome*, see p. 104.

## 9. From Orvieto to Rome by Bolsena, Montefiascone, and Viterbo.

78 M. *HIGH ROAD*. To Viterbo 31½ M.; from Orvieto to Bolsena, 12 M., Bolsena to Montefiascone, 9 M., thence to Viterbo 10½ M.; no regular communication; carriage in 5½ hrs., 25-30 fr.

Viterbo alone may best be visited from the ORTE station (p. 62), with which it is in regular communication (distance 18½ M.). The diligence, which corresponds with the ordinary morning and evening trains (not the express) to Rome, takes 4 hrs. (fare 3 fr.). Travellers from Rome may obtain tickets thence to Viterbo at *Via della Propaganda* 8. A party had better order a carriage to meet them at the station by post-card, addressed to the *Impresa F. Garinei* in Viterbo (two-horse carriage 10-15 fr.).

Most travellers will prefer to return from Viterbo to Rome (46 1/2 M.) takes 10 hrs. (about 40 fr.). The high-road from Orvieto to Montefiascone traverses a somewhat entirely concealed from view by the surrounding W. from this road, about 8 1/2 M. from Orvieto, and

A far more beautiful though somewhat longer route with the old road from Siena via Torrenieri, Radicofani, and Acquapendente to Rome (p. 17). About 4 M. beyond the above mentioned bifurcation, a road diverges to the left from the direct Orvieto and Montefiascone road to (3 M.) Baginorea (the ancient *Balneum Regis*), picturesquely situated on a hill surrounded by ravines, and interesting to geologists.

Bolsena (Hotel in the Piazza), with 2600 inhab., is situated below the Roman *Volsinii*, the birthplace of *Sejanus*, the favourite of *Tiberius*. It was one of the twelve capitals of the Etruscan League, and after various vicissitudes was at length conquered and destroyed by the Romans. The spoil is said to have included 2000 statues. Its wealth has been proved by the discovery, in the vicinity, of numerous vases, trinkets, and statues. The present town contains inscriptions, columns, and sculptures of the Roman municipium which replaced the Etruscan city. The ancient site is reached in a few minutes by an antique causeway of basalt. Among the ruins is an amphitheatre, worthy of special attention, now converted into a vegetable-garden. Beautiful views of the lake.

The façade of the church of *S. Cristina* is embellished with ancient relics and a sarcophagus with the triumph of *Bacchus*.

The '*Miracle of Bolsena*', the subject of a celebrated picture by *Raphael* in the Vatican, occurred in 1263. A Bohemian priest, who was somewhat sceptical as to the doctrine of transubstantiation, was convinced of its truth by the miraculous appearance of drops of blood on the host which he had just consecrated. In commemoration of this, Pope Urban IV. instituted the festival of *Corpus Christi* and projected the erection of the superb cathedral of Orvieto (p. 59).

The Lake of Bolsena, the ancient *Lacus Vulsiniensis*, 994 ft. above the sea-level, a circular sheet of water, 28 M. in circumference, is the vast crater of an extinct volcano, which formed the central point of a wide sphere of volcanic agency, extending as far as Orvieto. The lake abounds in fish (its eels are mentioned by Dante, *Purg.* 24, 24); but the banks, especially on the W. side, are bleak and deserted, owing to the malaria confined in the basin of the lake, which is not easily dispelled by the wind. The monotony of the surface is relieved by the two picturesque islands of *Bisentina* and the rocky *Martana*. On the latter *Amalasuntha*, Queen of the Goths, the only daughter of *Theodoric the Great*, was imprisoned in 534, and afterwards strangled whilst bathing, by order of her cousin *Theodatus*, whom she had elevated to the rank of co-regent. The church in the island of *Bisentina* was erected by the *Farnese* family and embellished by the *Caracci*. It contains the relics of *St. Christina*, a native of Bolsena.

From Bolsena the road ascends towards the S. on the bank of the lake, through woods, to (7 M.) the 'Mountain of Bottles' —

**Montefiascone** (*Aquila Nera*, outside the gate), a town with 7500 inhab., situated 2015 ft. above the sea-level. The uncompleted cathedral of *S. Margareta*, with an octagonal dome, was one of the earliest works of *Sammichele*. Near the gate, on the road to Viterbo, is *\*S. Flaviano*, a church of 1030, restored by Urban IV. in 1262, in the Gothic and circular styles combined. The subterranean chapel contains the tomb of the Canon *Johannes Fugger* of Augsburg, with the inscription —

*Est, Est, Est. Propter nimum est,  
Johannes de Fuc., D. meus, mortuus est.*

It is recorded of this ecclesiastic, that, when travelling, he directed his valet to precede him and to inscribe the word 'Est' on the doors of the hostelry where the best wine was to be had. On the door of the inn at Montefiascone the 'Est' was written three times, and the good canon relished the wine here so highly that he never got any farther. The best muscatel of the district is still known as *Est Est* (1 fr. per 'fiaschetto').

The traveller should not omit to ascend into the town for the sake of the magnificent view: N. the lake of Bolsena as far as the chain of M. Amiata, E. the Umbrian Apennines, S. as far as the Ciminian Forest, W. as far as the sea. The extensive plain of ancient Etruria with its numerous villages may be surveyed from this point; and it has therefore been reasonably conjectured that the celebrated *Fanum Voltumnae*, the most sacred shrine of the Etruscans, once stood here.

From Montefiascone to Viterbo the road traverses the somewhat bleak and unattractive plain between the Ciminian Forest and the Lake of Bolsena (p. 65). Midway, near the *Osteria della Fontanella*, part of the ancient *Via Cassia* lies to the right. About 2½ M. farther, to the left of the road, are situated the ruins of *Ferentino*, the Etruscan *Ferentinum*, birthplace of the Emperor Otho. In the 11th cent. it was destroyed by the inhabitants of Viterbo on account of its heretical tendencies, for the Ferentines represented their Saviour on the cross with open eyes, instead of closed, as was thought more orthodox. Such at least is the account of the chroniclers. Among the extensive mediæval, Roman, and Etruscan remains, a *Theatre* of peculiar and primitive construction, with later additions, deserves notice.

Close to Viterbo is situated *Bulicame*, a warm sulphureous spring, mentioned by Dante (*Inf.* 14, 79), still used for baths. **Viterbo** (*\*Angelo*, R. 1½ fr.; *Tre Re*, both in the Piazza; photographs sold by *Leonardo Primi*, *Vicolo della Ficunaccia*), an episcopal residence with 20,000 inhab., surrounded by ancient Lombard walls and towers, is situated in a plain on the N. side of the Ciminian Forest, 1211 ft. above the sea-level. It was the central point of the extensive grant called the 'patrimony of St. Peter' made by the Countess Matilda of Tuscany to the papal see, and is frequently mentioned in history as a residence of the popes, and a

the scene of the papal elections in the 13th century. Viterbo is called by old Italian authors the 'city of handsome fountains and beautiful women', but its objects of interest are now few in number.

The *Cathedral of S. Lorenzo*, occupying the site of a temple of Hercules, dates from the 12th cent.

The INTERIOR contains the tombs of the Popes *John XXI.*, *Alexander IV.*, and *Clement IV.*, and in the sacristy a Madonna with four saints by *Lorenzo di Viterbo*. — At the high-altar of this church, in 1279, Count Guido de Montfort, the partisan of Charles of Anjou, assassinated Henry, son of Count Richard of Cornwall, King of the Germans and brother of Henry III., in order thereby to avenge the death of his father who had fallen at the battle of Evesham in 1265 when fighting against Henry III. Dante mentions this deed and places the assassin in the seventh region of hell (Inf. 12, 120).

In the piazza in front of the cathedral is the spot where in July, 1155, Pope Hadrian IV. (Nicholas Breakspere, an Englishman) compelled the Emp. Frederick I., as his vassal, to hold his stirrup.

Adjacent is the dilapidated *Episcopal Palace* of the 13th cent., in which, by order of Charles of Anjou, the Conclave elected Gregory X. pope in 1271, John XXI. in 1276, and Martin IV. in 1281.

The church and monastery of *S. Rosa* contain the blackened mummy of that saint, who was born here in the 13th century. She urged the people to rise against the Emp. Frederick II., and was expelled by the Ghibellines.

*S. Francesco*, a Gothic church, contains in the N. transept a \*Descent from the Cross by *Sebastiano del Piombo* (influenced by Michael Angelo) and, to the right, the \*Tomb of Adrian V. (de' Fieschi of Genoa, elected 11th July, died 16th Aug. 1276 at Viterbo), with recumbent effigy.

*S. Maria della Verità* contains the \*Marriage of the Virgin, with numerous portraits, al fresco by *Lorenzo di Giacomo* of Viterbo (1469). Fine monastery-court.

In front of the \**Palazzo Pubblico* is a Roman sarcophagus with the Hunt of Meleager, bearing an inscription in memory of the beautiful *Galiana* (1138), on whose account, like Helen of old, a war was once kindled between Rome and Viterbo, in which the latter was victorious. The *Court* contains an elegant *Fountain* and five large Etruscan sarcophagi with figures and inscriptions. In the *Museum* are Etruscan and Roman antiquities and paintings; also the 'decree of Desiderius, king of the Lombards', and the *Tabula Cibellaria*, forgeries of the notorious *Annius* of Viterbo, a Dominican monk who died at Rome in 1502.

The *Fontana Grande* in the market-place, begun in 1206, and the fountain in the Piazza della Rocca, of 1566, ascribed to *Vignola*, are also worthy of notice.

EXCURSIONS. About 1½ M. to the E. of Viterbo, towards Orte, is situated the suppressed Dominican monastery of the *Madonna della Quercia*, the church of which is said to have been built by *Bramante*, with handsome courts. — About 1½ M. farther is the small town of *Bagnaia*, with the charming \**Villa Lante*, built at the end of the 15th and beginning of 16th



16th cent., the summer-residence of the ducal family of that name (adm. granted on application).

Several expeditions through picturesque scenery, and interesting antiquarians, may be made from Viterbo to the surrounding ruins of ancient ETRUSCAN CITIES. The volcanic nature of the district, indicated by the ravines and fissures of the rock, and the dreary desolation which prevails, combined with the proximity of the graves of 2000 years' antiquity, impart an impressive sadness to the scene. — The farther the traveller deviates from the main route, the more miserable do the inns become.

From Viterbo to *Toscanello*, 12½ M., diligence thrice weekly (see p. 6). *Castel d'Asso*, popularly known as *Castellaccio*, 10 M. to the W. of Viterbo, may be visited on horseback or on foot (guide necessary; lights should not be forgotten by those who intend to explore the tombs). The road traverses a moor and leads to the valley, which contains a succession of Etruscan Tombs, hewn in the rock. The fronts of these are architecturally designed, and bear some resemblance to the rock-tombs of Egypt; numerous inscriptions. On the opposite hill are the picturesque ruins of a mediæval castle and the scanty remains of an ancient village, probably the *Castellum Aria* of Cicero.

The traveller may from this point proceed to *Vetralla*, 9 M. to the S.W. of Viterbo (diligence); that to the W. by *Monte Romano* to Corneto (diligence). *Vetralla*, the road from Viterbo, situated near the Roman *Forum Cassii*. At Satri (see p. 69); that to the S.E. leads to (11 M.). on certain days, see p. 4.

From *Vetralla* a bridge-path, traversing a bleak moor, leads in 1½ hr. to the *Necropolis of Norchia* (with guide), similar to that of *Castel d'Asso*, but more imposing. Two of the tombs manifest a bias to the Hellenic style. Adjacent are the picturesque ruins of a Lombard church. In the 9th cent. the village was named *Orele*, but the ancient name is unknown. *Nedda*, the ancient *Nera*, a miserable village, 4½ M. S. of *Vetralla*, possesses similar rock-tombs and two ancient bridges. M. S. of *Vetralla*, 46½ M. The road gradually ascends the wooded height of *Mons Ciminius*, now generally called the *Monte di Viterbo* (highest point 3460 ft. above the sea-level), once considered the impregnable bulwark of central Etruria, until the Consul Q. Fabius, B.C. 308, successfully traversed it and signally defeated the Etruscans. The culminating point of the pass (2850 ft. above the sea), on which lies the old post-station of —

5 M. *L'Imposta*, commands an admirable \*Survey of the plain towards the N., and W. as far as the sea. A more imposing view is soon disclosed of the vast Campagna di Roma, surrounded by the long chain of the Umbrian and Sabine Apennines as far as *Pa-lestrina* and the isolated *Soracte* (p. 63) stands boldly out in the foreground; below lies the small, round *Lago di Vico*, the *Lacus Ciminius* (1703 ft.), an extinct crater surrounded by woods, the E. bank of which is skirted by the road. To the N. of the lake, but inside the crater, rises the beautiful wooded *Monte Veneri* (2897 ft.). According to an ancient tradition, a town, submerged by the lake, is still visible beneath the surface.

About 3½ M. from *L'Imposta* a path to the left leads through wood to the château of *Caprarola* (1½ M.).

The once greatly renowned, but now seldom visited \*château of *Caprarola*, of pentagonal shape, surrounded by a rampart and fosse, is one of the most important works of *Ignola*, who erected it for Cardinal Alexander Farnese, nephew of Paul III. (1534-49). The saloons and other apartments are adorned with frescoes of scenes from the history of the Farnese

to Rome. family pestle, terraces, ground, villa, 1, ruins, marg, A, is Sutri, as the, a Roman, and, gates, (said to, built, Villa, served, regards, rocks, a, verted, early, the Gro, celebrat, A, Trevign, On, from B, farther, 22, and Su, now to, \*Sette Vene inn, and 3 1/2 M. farther reach the somewhat unhealth, village of Baccano (Posta), situated on the brink of an ancient, lakes of Stracciaccappa and Martignano (Lacus Alsietinus). of ancient drains (emissarii) are distinguished on the left side road. Immediately beyond Baccano the road ascends and tr hills to the left, 1010 ft.) in favourable weather a beautiful rama of the environs of Rome is enjoyed; of the city itself ever, nothing is seen but the dome of St. Peter's, peeping above the ridge of Monte Mario.

We next pass the site of the ancient Veji, on the left before Rome. M. La Storta (668 ft.), the last of the old Post me (see p. 384). — 44 1/2 M. Ponte Molle, see p. 104. via del Popolo at Rome, see p. 104.

allegories, etc., by Federigo, Ottaviano, and Taddeo Zuccheri, Tem- and Vignola. A magnificent prospect is enjoyed from the upper of the Palazzuolo, a tasteful structure by Vignola, situated in the the S.E. end of the lake, 2 M. farther, lies the miserable Of Vico, beyond which we soon reach — M. Ronciglione, a beautifully situated little town, with a Castle on the height (1369 ft. above the sea-level), on the of the Campagna di Roma. at 2 1/2 M. to the S. of Ronciglione, on the road from Vetralla picturesquely situated on the crest of an isolated volcanic hill, the ancient Etruscan Sutrium, frequently mentioned in history, was created by Camillus in B.C. 389 (Claustra Etruriae). In 388 it became a Roman colony. The deep ravine contains numerous Etruscan tombs, and, the S. side, fragments of the ancient walls. Three of the five gates, ancient, two towards the S., and the Porta Furia on the N. side, be so named because once entered by M. Furius Camillus), now served by some as Etruscan (axes 55 and 44 yds. respectively). The Amphitheatre, hewn in the rock, is situated an admirably pre- regards the S. side, fragments of the ancient walls. Three of the five rocks, ancient, two towards the S., and the Porta Furia on the N. side, verted by some as Etruscan (axes 55 and 44 yds. respectively). The early into a church, where, according to the various local traditions, the the Gro Christians used to celebrate divine service. A legend attaching celebrat paladin of Charlemagne. describes it as the birthplace of the A ride-path leads in 2 hrs. from Sutri to the Lake of Bracciano and Trevign (p. 386).

On the left, 7 1/2 M. from Ronciglione, our road is joined by that from B, rghetto, Cività Castellana, and Nepi, see p. 64. About 2 M. farther on, near — M. Monterosi, we join the road coming from Vetralla (p. 68) and Su, (5 1/2 M., see above), the ancient Via Cassia, which w now to, low to Rome. We next pass (2 1/2 M. from Monterosi) the \*Sette Vene inn, and 3 1/2 M. farther reach the somewhat unhealth, village of Baccano (Posta), situated on the brink of an ancient, lakes of Stracciaccappa and Martignano (Lacus Alsietinus). of ancient drains (emissarii) are distinguished on the left side road. Immediately beyond Baccano the road ascends and tr hills to the left, 1010 ft.) in favourable weather a beautiful rama of the environs of Rome is enjoyed; of the city itself ever, nothing is seen but the dome of St. Peter's, peeping above the ridge of Monte Mario.

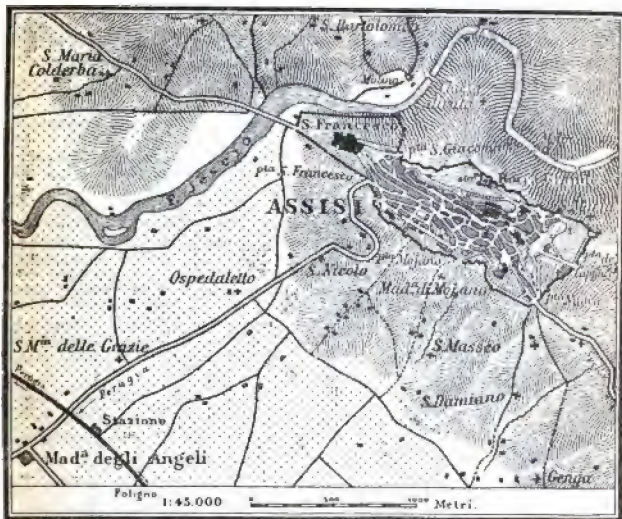
We next pass the site of the ancient Veji, on the left before Rome. M. La Storta (668 ft.), the last of the old Post me (see p. 384). — 44 1/2 M. Ponte Molle, see p. 104. via del Popolo at Rome, see p. 104.



**0. From Perugia to Foligno and Orte (Rome).**  
 RAILWAY in 4-4½ hrs.; fares 13 fr. 40, 9 fr. 20, 6 fr. 40 c. —  
 interesting points are Assisi, Spoleto, and Terni. — From Per-  
 128 M., in 7½ hrs.; fares 22 fr. 80, 15 fr. 70, 11 fr. 50 c.  
 A to Rome, travellers from Perugia to Rome no longer go via Perugia (comp.  
 quick train, 12½ M. Bastia. The train descends, passing through  
 but a train cona at Foligno (increased fares).  
 An see p. 46. To the left we obtain a glimpse of the tomb of the  
 , 12½ M. Bastia. The train crosses the frontier between Etruria and Umbria, and  
 , 12½ M. Bastia. The town lies on a hill to the left (omni-  
 P. Stat. Assisi. The town lies on a hill to the left (omni-  
 the 12½ M. Bastia. The town lies on a hill to the left (omni-  
 15½ M. Bastia. The town lies on a hill to the left (omni-  
 1 fr.).

ascending to Assisi the traveller should visit the magnifi-  
 of the site of the original oratory of St. Francis. It was  
 on the facade of the dome and choir were re-erected after  
 Vignola in 1569, but have completed by Martelli of Perugia  
 of Assisi. The dome had escaped injury.  
 take contains, below the dome, the Oratory of the saint (called  
 on the facade of the dome, the Oratory of the saint (called  
 a Giuseppe in the left aisle is the Vision of St. Francis in 1221,  
 a Giving the stigmata, a fresco by Fr. Overbeck, 1829. — In the  
 reception of the life of the saint, and a Coronation of the Virgin,  
 Cappella delle Rose (at the end of the S. aisle) contains five  
 the with the roses which by Tiberio d'Assisi, 1518. Adjacent  
 which but in which used are said to have sprung from the  
 the frescoes by St. Francis expired, 4th Oct. 1226, with  
 the (?) The are Spagna(?), representing the followers of  
 the path leads from parts of the church and an Ecco  
 services of the cabinets of the church and an Ecco  
 Angeli and at Assisi are quite superfluous.  
 Maria degli guides who importune travellers at  
 Assisi (Albergo del Subasio) are quite superfluous.  
 S. Francesco, with a fine view, adjoining the  
 S. S. at both; tolerable; Leone, near the Piazza;  
 S. Lunghe, in the good photographs from Giotto's frescoes  
 P. town and episcopal Piazza near S. Francesco, 2½ fr.  
 46 the elegiac see, the ancient Umbrian Assisium,  
 Meta stasio (properly Propertius, d. at Vienna in 1782)  
 in a singularly picturesque situation.  
 son of the merchant to St. Francis, who was born here in  
 prisoner, whilst engaged in a campaign against Perugia,  
 afterwards attacked by a dangerous illness. Sobered by  
 found adherents in all the countries of Europe, and  
 1210 by Innocent III., and in 1223 by Honorius III. Po-  
 negation formed the essential characteristics of the order,  
 and self-ab-

which under different designations (Seraphic Brethren, Minorites, Observantes, and Capuchins, who arose in 1526) was soon widely diffused. St. Francis is said to have been favoured with visions, the most important of which was that of 1224, when Christ impressed on him the marks of his wounds (stigmata). From the 'apparition of the crucified seraph' the saint is also known as *Pater Seraphicus*.



St. Francis died on 4th Oct., 1226, and in 1228 was canonised by Gregory IX., who appointed the day of his death to be kept sacred to his memory. He wrote several works, especially letters which display talent, and was one of the most remarkable characters of the middle ages. Dante (*Paradiso* 11, 50) says of him that he rose like a sun and illumined everything with his rays.

Having reached the town, we proceed to the left to the conspicuous old **MONASTERY OF THE FRANCISCANS** on the brow of the hill, which was erected in the first half of the 13th cent. upon massive substructions. After having existed for six centuries, it was suppressed in 1866, but a few surviving monks are permitted to remain here till their death. Part of the building has recently been converted by government into a school for the sons of teachers. The Sagrestano, who is generally to be found in the lower church, shows the churches and the monastery (1 fr.). Besides several frescoes of the 16th and 17th cent. in the refectories, the choir-stalls by *Domenico da S. Severino*, recently brought from the upper church, dating from 1450, and adorned with admirable carving and inlaid figures.

saints, are particularly worthy of attention. From the external passage a magnificent view of the luxuriant valley is enjoyed.

The two CHURCHES, erected one above the other, are objects of far greater interest. A third, the *Crypt*, with the tomb of the saint, was added in 1818, when his remains were re-discovered. The lower church was erected in 1228-32, the upper in 1253, and consecrated by Innocent IV. The Northern Gothic style, introduced by the German master *Jacob*, appears here in Italy for the first time, though not without incipient traces of Italian modifications. The architect of the tower was the monk *Fra Filippo da Campello*.

The \*Lower Church, used for divine service, is always accessible; entrance by a side-door on the terrace, in front of which is a vestibule of 1487. The interior is low and sombre. To the right a tomb, above it a vase of porphyry, said to be that of John de Brienne, King of Jerusalem, who entered the order of St. Francis in 1237. Opposite the entrance is the chapel of the Crucifixion.

To the right in the NAVE, the chapel of St. Louis, with frescoes by *Adone Doni* (1560). On the vaulted ceiling prophets and sibyls, by *Andrea del Ingegno* of Assisi. The chapel of S. ANTONIO DI PADOVA, with frescoes by *Pace da Faenza* (14th cent.), is modernised and partly whitewashed. — The CAPELLA S. MADDALENA is adorned with frescoes, representing scenes from the life of the saint and of Maria *Ægyptiaca*, which were formerly attributed to *Buffalmacco* (about 1320). It is, however, certain that they were executed by a pupil of Giotto, a Florentine artist, who did not scruple to paint copies here of his master's pictures at Padua. — The CAPELLA S. CATERINA, or DEL CROCEFISSO, contains inferior compositions of the latter half of the 14th cent.

The S. TRANSEPT contains on its E. and W. walls three series of scenes from the life of Jesus, the \*Resuscitation of a child of the Spini family, and advanced age). The master may have been assisted in these works at an advanced age). The style seems to indicate that they were chiefly by his pupils, but the style seems to indicate that they were chiefly painted by his own hand.

The High ALTAR occupies the spot where the remains of St. Francis once reposed. Above it are four triangular spaces on the groined vaulting, containing the famous \*FRESCOES of Giotto, illustrative of the four vows of the mendicant order: poverty, chastity, and obedience; represents the nuptials of St. Francis. The first picture, a monk, a nun, and a lay brother are represented taking the vow of chastity; the foreground is enlivened by penitents, scourgers, and votaries of pleasure. Chastity herself is guarded in a tower by purity and bravery. Obedience is symbolised by the laying of a yoke on a monk. Each scene, moreover, is replete with allegorical allusions (chiefly from Dante), most of which will be readily understood by those, who are versed in the fanciful combinations of the period.

At the end of the life of St. Nicholas, generally attributed to *Giotto*, with frescoes from executed by *Agnolo da Siena*, in the first half of the 14th cent. On the entrance-wall: Resuscitation of a child killed by a fall from a house.

The N. TRANSEPT contains Scenes from the Passion, of the Sienese School, perhaps by *Pietro Lorenzetti*; these paintings are, a pupil of Giotto, in a very damaged condition. — To the right of the entrance to the Sacristy, in which the treasures and the relics belonging to the church were formerly preserved, is a Madonna with St. Catharine and other saints (1516), by *Lo Spagna*. In the sacristy, over the door, is a portrait of St. Francis, said to have been painted by *Giunta Pisano*, soon after the death of the saint. — To the

left of the entrance to the church is the Pulpit, adorned with a Coronation of the Virgin by *Simone Martini* of Siena, and further on St. Francis receiving the stigmata, a fresco by *Giotto*. — The last Chapel to the N. is dedicated to \*Scenes from the life of St. Martin, by *Simone Martini* (beginning of 14th cent.); this work, though only partially preserved, still remains valuable as one of the ablest productions of the Sienese school, and in many respects bears comparison with the style of Giotto and the Florentines.

The stained windows of the lower church are by *Angeletto* and *Pietro da Gubbio* and *Benino d'Assisi*; those of the upper church are more than a century later.

The Crypt was constructed in 1818, after the remains of St. Francis had been discovered in a rude stone coffin. It is approached by a double staircase, and is lighted with candles when visited by strangers. — Behind the tomb stand colossal statues of Popes Pius VII. and IX.

The \*Upper Church, the frescoes of which are undergoing restoration, has recently been converted into a museum of Early Tuscan Frescoes. It is entered either by the principal portal, or (by applying to the sacristan) from the lower church. The church is in the form of a Latin cross, with Gothic windows. The W. side possesses a splendid rose-window and handsome pediments. — In the N. TRANSEPT, as we enter from the lower church, are remains of Scenes from the Apocalypse, by *Cimabue*. The middle of the ceiling is adorned with frescoes of the four Evangelists. The style of *Cimabue* and *Jacopo Torriti*, the mosaicist. — The S. TRANSEPT contains the remains of a large Crucifixion, Transfiguration, and Crucifixion of St. Peter, and Scenes from the life of Simon Magus, by *Giunta Pisano*. — In the CHOR: Christ in a glory, and Assumption and Death of the Virgin, both by *Cimabue*. — NAVE. In the upper section of the S. wall are sixteen scenes from the Old Testament history, from the Creation of the world to the Recognition of Joseph by his brethren; on the N. side, sixteen scenes from the New Testament, from the Annunciation to the Descent of the Holy Ghost, by pupils of *Cimabue*, showing gradual improvement in execution. The lower section contains twenty-eight Scenes from the life of St. Francis, illustrative of the farther development of the early Florentine School (*Filippo Rusuti*, and *Gaddo Gaddi*), of the close of the 13th cent. The first and the five last of these frescoes are certainly by the hand of *Giotto*. On the ceiling of the nave are four Angels and four Fathers of the Church, executed in the earlier mosaic style.

Quitting the upper church and emerging on the space in front of it, we may follow the street ascending thence in a straight direction, which leads us to the *Ospedale Civile* (on the right, No. 11), the chapel of which is adorned with frescoes by *Pietro Antonio di Fuligno* and *Matteo di Gualdo* (1468), representing St. Anthony and Jacob. We next reach the PIAZZA, in which rises the beautiful portico of a \*TEMPLE OF MINERVA, with six columns of travertine, converted into a church of *S. Maria della Minerva*. Ancient inscriptions immured in the vestibule. Adjacent to the church is the entrance to the ancient Forum, which corresponded to the present Piazza, but lay considerably lower. In the forum a Basement for a statue, with a long inscription (fee 1/2 fr.).

The Chiesa Nuova (Pl. 7), reached by descending to the right, near the S.E. angle of the Piazza, occupies the site of the house in which St. Francis was born.

The CATHEDRAL OF S. RUFINO (Pl. 4), in the upper part of the town, named after the first bishop (240), was completed in 1140, and the crypt in 1028. The ancient façade is adorned with three



In the *Pal. Comunale* and on the church-wall of *S. Lorenzo* are Roman inscriptions. The upper part of the town commands an extensive view of the plain, with Foligno and Assisi. Numerous ruins occasioned by the earthquake of 1831 are still observed.

The train crosses the *Topino* and reaches —

25 M. **Foligno**, the junction of the Ancona line (R. 14).

Halt of  $\frac{1}{4}$  hr.; good *Refreshment-Room*. — *One-horse carriage* to the town ( $\frac{1}{2}$  M.) 40 c. — *Inns*: *POSTA*, by the gate; *LEON D'ORO*; *TRATTORIA FALCONE*, all in the main-street, the *Via della Fiera*.

*Foligno*, near the ancient *Fulginium*, an industrial town with 10,000 (incl. suburbs 21,000) inhab., and an episcopal residence, is situated in a fertile district. In 1281 it was destroyed by Perugia, and in 1439 annexed to the States of the Church. The earthquake of 1831 occasioned serious damage; others in 1839, 1853, and 1854 were less destructive.

At the entrance to the town a marble statue was erected in 1872 to the painter *Niccolò del Liberatore*, surnamed *l'Alunno*, the head of the school of Foligno (p. 48). Public grounds behind it.

The *Via della Fiera* leads straight to the Market-place. The *Cathedral of S. Feliciano* situated here was erected in the 12th cent. (Romanesque façade of the transept), but entirely remodelled in the 16th cent. The handsome dome is attributed, but without authority, to Bramante. — The *Palazzo del Governo*, in the same square (*Banca del Popolo*, up the steps to the left), contains frescoes by *Ottaviano Nelli* in an old chapel.

Following the *Via Montogli* to the left, and then the *Via S. Niccolò*, a side-street to the right, we reach the church of *S. Niccolò*. The 2nd Chapel to the right here contains an altar-piece with numerous figures, and an Adoration of the Infant Christ by *Niccolò Alunno* in the centre. The chapel to the right of the high-altar is adorned with a Coronation of the Virgin, with predelle by the same master.

The church of *S. Anna*, or *delle Contesse*, once contained Raphael's famous *Madonna di Foligno*, now in the Vatican. — *S. Maria infra Portas* contains frescoes by *Nic. Alunno*, and *La Nunziatella* a fresco of the Baptism of Christ by *Perugino*. — In the *Capp. Bellehemme*, *Via de' Monasteri*, is a small public picture-gallery.

About 4 M. to the E. of Foligno, on the slope of the hills, is situated the *Abbadia di Sassovivo*, with cloisters built in 1229, resembling those of *S. Paolo Fuori* at Rome (p. 256).

About 5 M. to the W. of Foligno is *Bevagna*, on the *Clitumnus*, the ancient *Mevania* of the Umbri, celebrated for its admirable pastures, with remains of an amphitheatre and other antiquities. The churches of *S. Silvestro* and *S. Michele*, dating from the latter part of the 12th cent., though not entirely preserved, present a picturesque appearance.

From *Bevagna* (or from Foligno direct 7 M.) we may visit the lofty *Montefalco*, a small town with several churches containing fine paintings. In *S. FRANCESCO* are frescoes by *Benozzo Gozzoli* (1452). The choir contains the legend of St. Francis; and the chapel of St. Jerome a *Madonna* en throned, and scenes from the life of the saint. In the other chapels are good frescoes by *Tiberio d'Assisi* and *Lorenzo da Viterbo*. The church of

S. FORTUNATO (3/4 M. from the town, on the road to Trevi) has interesting frescoes by Berzotto (1449). The RAILWAY, whose tracks are extolled by Virgil, to — the Clitumnus, the slope to the left. The small town, the ancient Trebia, lies pi-

133 M. Tre vi. The Adoration of the Magi, one of Per-  
suresquely on the outside the gate, has a Madonna in fresco by Tiber-  
delle Lagrime contains frescoes, and a Coronation of the Virgin by Lo Spagna.  
F. Martino, and a Descent from the Cross by Lo Spagna.  
The small village of Le Vene, on the left, we obtain a glimpse of a small ancient Temple  
Near it, to the left, we obtain a glimpse of a small ancient Temple  
usually regarded as that of Clitumnus, mentioned by Pliny (Epist.  
, 8), but probably not earlier than Constantine the Great, as the  
Christian emblems, the vine and the cross, on the façade testify  
the temple, now a church of S. Salvatore, lies with its back to  
wards the road, about 2 1/2 M. from Trevi. Near Le Vene the  
abundant and clear source of the Clitumnus, beautifully described  
by Pliny, wells forth from the limestone-rock. On the height to  
the left is the village of S. Campello. On the way to Spoleto, to the  
to Spagna, of 1526; beautiful road is a church with frescoes by  
41 M. Spoleto. The town is 3/4 M. distant; one-horse carr. 1/2 fr.

LA POSTA, in the lower part of the town, near the railway-gate. —  
BERGO & REST. DEL TEATRO NUOVO, through richly cultivated land.  
ell spoken of. — Trattoria della Ferrovia, in the upper town, near the theatre,  
Spoleto, the ancient Spoletium, the seat of a bishop as early as  
D. 50, now an archiepiscopal see, is a busy town, beautifully situ-  
ed, and containing some interesting objects of art (11,000 inhab.);  
hole parish (20,800).

In B. C. 242 a Roman colony was established here, and in 217 the town  
gorously repelled the attack of Hannibal when on his march to Picenum  
er the battle of the Trasimene Lake, as Livy relates (22, 8). It subse-  
ently became a Roman municipium, and again, as suffered severely during the civil  
rs of Sulla and Marius, and again, as suffered severely during the civil  
to) in 570, the first holders of the hands of the Goths, after the  
fall of the Carolingians, Guido which founded a duchy here (as in Bene-  
peror, as well as Gregory IV. Lambert, who perished while hunting in 898.  
cent about 1220. The Castle of Spoleto with the States of the  
ed by Narses, and strengthened Spoleto with the States of the  
a prison, fell into the hands of Major of with four towers by Theodorico the Great,  
a gallant defence by the Piedmontese on 18th Sept., 1860.

The town is built on the O'Reilly, an Irishman.  
occupied by the old castle of La Rocca; the summit of which  
e left when seen from the town-gate and station is that of the cathedral. —  
ring by the lower part of the town, we reach (5 min.) a gateway  
verses the lower part of the town, called the Porta d'Annibale, or Porta della  
ne in allusion to the above-mentioned occurrence.

We may continue to follow the Strada Umberto, ascending the

# SPOLETO.

From Perugia

hill in a wide curve, or take one of the direct but steep side-streets. Inclining towards the left, near the top, we come to the —

\***CATHEDRAL** of **S. MARIA ASSUNTA**, erected by Duke Theodelapinus in 617, but frequently restored. The façade (13th cent.) has a Renaissance portico of five arches with antique columns, a frieze with griffins and arabesques, and at each side a stone pulpit; above, Christ with Mary and John, a large mosaic by *Solsernus* (1207).

To the right of the vestibule is a **BAPTISTERY**, containing frescoes in the style of *Giulio Romano*; the travertine font, with sculptures from the life of Christ, is of the 16th cent.

The **INTERIOR** of the cathedral was restored in 1644, and has been recently whitewashed. — The **CHOIR** contains \*frescoes by *Fra Filippo Lippi*, completed after his death by *Fra Diamante* in 1470, Annunciation, Birth of Christ, and Death of Mary; in the semicircle her Coronation and Assumption (unfortunately damaged). At the entrance to the chapel, on the left of the choir, to the left, is the *Tomb of Fil. Lippi*, who died here in 1469 of poison administered by the family of Spinetta Buti, a noble Florentine. Although a monk, he had succeeded in gaining the affections of this lady and abducting her from a convent. The monument was erected by Lorenzo de' Medici; the epitaph is by Poliziano. Opposite is the monument of an Orsini. — The **WINTER-CHOIR**, in the left aisle, contains good carving from the 15th cent., and a *Madonna* by *Lo Spagna*. — In the **CHAPEL** to the right of the entrance are fragments of frescoes by *Pinturicchio*.

In the **Piazza del Duomo**, in front of the cathedral, probably stood the palace of the Lombard Dukes. — On leaving the cathedral we proceed in a straight direction, slightly ascending, to the **Palazzo Pubblico**, containing several inscriptions and a small picture gallery, in which a *Madonna* with saints, by *Lo Spagna*, deserves notice.

The other churches are of inferior interest. *S. Domenico* contains a copy of Raphael's Transfiguration, attributed to *Giulio Romano*. *S. Pietro*, outside the Roman gate, is a Lombard edifice; façade adorned with sculptures.

Some of the churches contain relics of ancient temples; thus in that of *del Crocifisso* (restored), outside the town, near the cemetery, fragments of a temple of *Concordia* (?); columns, etc. in *S. Andrea* and *S. Giuliano*, remains of a theatre; a ruin styled 'Palace of Theodoric', etc.; but none of these claim special attention.

Travellers should not omit to extend their walk beyond the cathedral and the **Palazzo Pubblico** as follows. Continuing to ascend, after a few minutes we cross the **Piazza Brignone** in a diagonal direction, where a memorial slab commemorates the capture of the fortress in 1860. Passing the fountain, we leave the upper part of the **Piazza** by a street to the right, which passes immediately below the lower entrance of the fortress of *La Rocca*, now a prison. A little farther on, near a gate which here forms the entrance to the town, we perceive, to the left, polygonal foundations, being remains of the ancient castle-wall. Outside the wall is a profound ravine; spanned by the imposing aqueduct \**Ponte delle Torri*, built of brick, which is used as a viaduct, uniting the town with *Monte Luco*. It



18 Route 10.

rests on ten arches, and is 290 ft. in height, and 231 yds. in length. Its construction is attributed to Theodelapius, third duke of Spoleto (604). A window midway affords a view. To the left on the height is perceived the monastery of S. Giuliano; below is S. Pietro (see above), above which stands the former Capuchin monastery, shaded by beautiful trees. Beyond the bridge we turn to the left, generally following the direction of the aqueduct. After 10-15 min. an unbroken \*Prospect is obtained, embracing the fort and town, and the spacious valley. ascent of Monte Luco, 1 1/2 hr., is somewhat fatiguing. Towards the lofty valley of the Clitumnus with Trevi, Foligno, Spello, and the Central Apennines near Città di Castello.

the left, 10-15 min. ascent of the fortress and town, and the spacious valley. The ascent of Monte Luco, 1 1/2 hr., is somewhat fatiguing. Towards the left is a lofty cross, whence an unimpeded panorama is obtained to the N. and E., then Perugia and the Central Apennines near Città di Castello and Gubbio. In the other directions the view is intercepted by the mountains in the vicinity. Towards the E. these are overtopped by the rocky peak of the Sibilla, snow-clad until late in the summer. — Returning to the right we pass the former Capuchin monastery of *S. Maria delle Grazie*, an ancient resort of pilgrims. The railway ascends during 1 hr. on the slopes of *Monte Luco* (2231 ft.) to the culminating point of the line (2231 ft.). The railway (M.) *Giuncano*, it passes through a long tunnel,

ascends during 1 hr. on the slopes of Monte Graziè, an ancient **RAILWAY** to the culminating point of the line (2231 ft.). The RAILWAY (4038 ft.) **Giuncano**, it passes through a long tunnel, **Somma** (541/2 M.) — Before (541/2 M.) — The town is 3/4 M. from the station; one-horse carr. and reaches — carriage ('un posto') to the piazza 30, as far as the hotel, **Terni**.

— Before — The town is  $\frac{3}{4}$  M. from the station; one-horse carr.  
and reaches — carriage ("un posto") to the piazza 30, as far as the hotel,  
59 M. Terni. — near the piazza, R. 3 fr.; EUROPA, in the piazza, R.  
1 fr.; a seat in a carriage, R. 3 fr. — ITALIA, well spoken of.  
40 fr.; box 20 c. — in the fertile valley of the Nera, with 15,400  
40 c. — GILBERTA, 1½ fr. —

59 M. T. near the piazza, R. 3 fr.; EUROPA, in the piazza, R. 1 fr.; a seat in a box 20 c. — ITALIA, well spoken of.

INGHILTERRA, fr. — In the fertile valley of the *Nera*, with 15,400 inhab. (incl. villages) and several manufactories, is the ancient *Terni*, situated near the *Interamna*, where, it is believed, the historian Tacitus and the emperors Tacitus and Florianus were born. Remains of an amphitheatre (erroneously styled a '*Temple of the Sun*') in the grounds of the episcopal palace, Roman inscriptions in the *Palazzo Pubblico*, palaces of the Umbrian nobility, etc. are objects of interest. Pleasant walk on the ramparts, whence the beautiful *Nera Valley* is surveyed to the left Colle Scipoli, to the right Cesi, opposite the spectator Narni.

WATERFALLS OF *TERNI* may be reached on foot in 1½ hr. to the left Collescipoli, including stay, requires about 4 hrs.

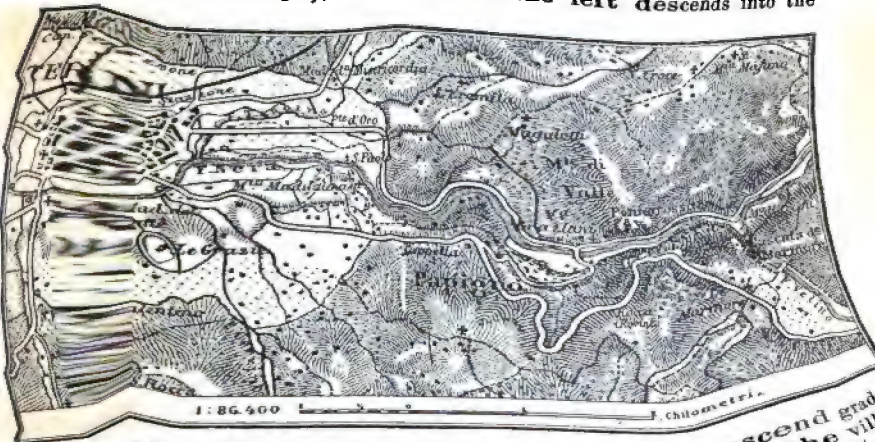
Person 5, 2 pers. 7, 3 pers. 9 fr., etc., according

The WATERFALLS, including stay, requires about 4 hrs. The whole excursion for 1 person 5, 2 pers. 7, 3 pers. 9 fr., etc., according to hotels 7, 10 and 15 fr. respectively, besides which is expected. — GUIDE (quite unnecessary) 3 fr. — CARRIAGE for 1 day is abundantly provided with copper-coins. A tariff; or at the rate of 1-1/2 fr. of view contributions are levied by the custodian of the traveller should fossils from the Velino are offered for sale, also a fee of 1-1/2 fr. and which the patience is sorely tried by the import of the different points of beggars and guides. The traveller should be provided with a host of a carriage-roads lead from Terni to the waterfalls. The (3-4 soldi); flowers and M.), following the right bank of the Nera, and for 3-4 soldi; besides the M.), leaves the town near the Porta Spoletina

the different flowers  
the different flowers  
(3-4 soldi); besides  
for 3-4 soldi; besides  
tunities of a host of

Two carriage-roads lead from Terni to the waterfalls. The New Road (4 1/2 M.), following the right bank of the Nera, and flanked with poplars, leaves the town near the Porta Spoletina in a straight direction. On the right rise and crosses the plain in a straight direction. On the right rise the large new government manufactory of weapons, the machinery of which is to be driven by the water of the Nera. We now approach the

proa ch the stream, the valley of which contracts. On each side  
 tow the lofty rocks, to which the luxuriant vegetation of the slopes  
 form a beautiful contrast. — The Old Road is reached from the  
 piazza at Terni by passing the Albergo Europa and descending the  
 Stra da Garibaldi. We at first follow the Rieti and Aquila road (see  
 Buc the map of S. Italy), which crosses the Nera just outside the gate,  
 tra the rising gardens and olive-plantations; after 2 M. (near a small  
 cha on the right), a broad road to the left descends into the



valley of the Nera, while the high-road continues to ascend gradually to the right. The former descends in windings past the villa of Papigno, picturesquely situated on an isolated rock, of which it crosses the Nera, and on the right bank, near the villa of Castelli-Graziani, reaches the new road mentioned above (1-1) to the falls).

The celebrated falls of the Velino (which here empties into the Nera), called the *Cascate delle Marmore*, are about 100 ft. in height, and have few rivals in Europe in point of beauty and volume of water. The rivulet is precipitated from the high rocks in leaps of about 65, 330, and 190 ft. respectively, the water falling particularly at some places, and at others dashing furiously over the spray of the falls is seen from a considerable distance. The Velino is so strongly impregnated with lime that it raises its bed; and the plain of Rieti (1397 ft.) is continually exposed to the danger of inundation. In ancient times the Romans endeavoured to counteract the evil by the construction of a canal (B. C. 271), which, though altered, is to this day the bed of the river, however, rendered necessary from time to time. Two other channels were cut, the Cava Beatina or Gregoriana in 1417, and the Cava

by Paul III. in 1546; these, however, proving unserviceable, Clement VIII. re-opened the original 'emissarius' of Dentatus in 1598. In 1787 a new cutting was required, and another has again become necessary. The regulation of the Velino-fall has long formed the subject of vehement discussions between Rieti and Terni, as the unrestrained descent of the water in rainy seasons threatens the valley of Terni with inundation.

Fine views of the falls are obtained from several points. Before reaching the falls, we may ascend a path to the left, leading in 10 min. to a small summer-house, which affords the finest view of the upper and central falls. — We now return to the road, retrace our steps to the first path on the left, and cross the Nera by a natural bridge, below which the water has hollowed its own channel. Where the path divides, we ascend gradually to the left. The surrounding rocks (in which there is a quarry) have been formed by the incrustations of the Velino. The channel on the right (*Cava Paolina*) is full in winter only. In 12-15 min. we come to a point, where the division of the cascade is surveyed; the central fall, in the spray of which beautiful rainbows are occasionally formed, may be approached more nearly. A farther steep ascent of 15-20 min. leads to a small pavilion of stone on a projecting rock, affording a beautiful view of the principal fall and the valley of the Nera. We next ascend a flight of steps (4 min.), and soon reach another point of view on the left, in the garden of the first cottage (20 c.). — Following the same path for a few minutes more, we turn to the right and come to a small house; passing through its garden (10-15 c.), and between several houses, we reach in 10 min. the road to Rieti and *Aquila* (see above), not far from a good osteria (No. 153). The road back to Terni (4 M.) commands a fine view.

If time permit, the excursion may be extended from the upper fall to the beautiful \**Lake of Piedilugo*, 3 M. further. Following the above-mentioned road, we cross the Velino, reach the lake in 1½ hr., skirt its indentations, and arrive at the village of *Piedilugo*, with its ruined castle, in ½ hr. more. Boats at the inn for a trip to the opposite bank, where a fine echo may be awakened.

The RAILWAY intersects the rich valley of the Nera. To the right on the hill lies *Cesi*, to the left, *Colleescipoli*. *Cesi*, loftily situated, 5 M. N.W. of Terni, to the right of the S. Gemine, and Todi road (p. 56), possesses remains of ancient polygonal walls and interesting subterranean grottoes. 67 M. *Narni* (*Angelo*, tolerable), the ancient Umbrian *Narnia* (*originally Neguinum*), birthplace of the Emperor Nerva, Pope John XIII. (965-72), and of Erasmus of Narni, surnamed *Gattamelata* (condottiere of the 15th century. It is picturesquely situated, ¾ M. from the station, on a lofty rock (1191 ft.) on the well-known *Nera* (whence its name), at the point where the river Nar, now forced its way through a narrow ravine to the Tiber. The old castle is now a prison. — The *Cathedral*, erected in the 13th cent., with its vestibule of 1497, and dedicated to St. Juvenalis the first bishop

(369), is architecturally interesting. — The *Town Hall* contains the Coronation of Mary by *Lo Spagna* (formerly in the monastery of the Zoccolanti, and for a long time attributed to Raphael), one of that master's finest paintings, but lately spoiled by retouching.

From Narni to Perugia by Todi, see p. 56.

From Narni a road leads to the N.W. to the (6 M.) venerable and finely situated Umbrian mountain-town of *Amelia*, Lat. *Ameria* (inn outside the gate), mentioned by Cicero in his oration *Pro Roscio Amerino*, with admirably preserved Cyclopean Walls and other antiquities (1388 ft.).

The train turns towards the narrowing valley of the Nera, and passes close to the *\*Bridge of Augustus* (on the left), which spanned the river immediately below Narni in three huge arches, and belonged to the Via Flaminia (p. 85), leading to Bevagna (p. 75). The arch next to the left bank, 60 ft. in height, alone is preserved, while of the two others the buttresses only remain.

The train continues to follow the valley of the Nera, with its beautiful plantations of evergreen oaks, passes through two tunnels, and then (not far from the influx of the Nera) crosses the *Tiber*, which 1860-70 formed the boundary between the Kingdom of Italy and the Papal States. — Near —

76 M. *Orte*, the train reaches the main line from Chiusi to Rome (see p. 62).

## 11. From Bologna to Rimini, Falconara (*Rome*), and Ancona.

127 M. RAILWAY in 5-8 hrs.; fares 23 fr. 10, 16 fr. 15, 11 fr. 55 c. — Beautiful views of the sea between Rimini and Cattolica, and beyond Pesaro. A seat on the *left* should therefore be secured. — From Bologna to *Rome*, 300 M., express in 14½-15 hrs. (viâ Florence in 13 hrs.); fares 56 fr. 75, 39 fr. 50 c. — This train diverges to the S.W. at *Falconara*, the last station before Ancona.

The towns on the coast of the Adriatic are far inferior in attraction to those in the W. part of the peninsula (Tuscany and Umbria); but without a visit to them the traveller's acquaintance with Italy would be but imperfect. The views of the Adriatic to the E., and of the Apennines to the W. are often charming, and the situation of some of the towns, especially Ancona, is strikingly beautiful. *Rimini*, an ancient Roman colony and frontier fortress, possesses several fine monuments of antiquity, and its church of S. Francesco is an admirable Renaissance work. Roman triumphal arches are also preserved at *Ancona* and *Fano*; and *Loreto* boasts of valuable sculptures in the Renaissance style (p. 100). *Urbino*, too, the birthplace of Raphael, lies within a short distance of this route. Many of the towns now have galleries of pictures collected from the suppressed monasteries, but of second-rate importance.

*Bologna*, see vol. i. of this Handbook. The line follows the direction of the ancient *Via Æmilia*, which extended from Placentia to Ariminum, and traverses a fertile plain. In the distance to the right are the spurs of the Apennines. 4½ M. *S. Lazzaro* (trains stop in summer only); 7 M. *Mirandola*; 10½ M. *Quaderna*; 15 M. *Castel S. Pietro*, on the *Sillaro*, with a castle erected by the Bolognese in the 13th cent.

22 M. *Imola* (*S. Marco*), on the *Santerno*, an ancient town with

28,700 in hab. (incl. villages), and an episcopal see since 422, was the Roman *Forum Cornelii*, having been built by L. Cornelius Sulla but is mentioned by Paulus Diaconus, the Lombard historian, early as the time of Charlemagne, as *Imolae*. After many vicissitudes it was at length annexed to the States of the Church by Pope Julius II. in 1509. Imola was the birthplace of St. Petrus Chrysologus, archbishop of Ravenna (d. 449), whose tomb is in the cathedral of S. *Cassiano*, where the remains of the saint of that name also repose. The painter Innocenzo da Imola (Francucci, 1494-1550?) and the anatomist Vassalva were also natives of Imola. The line crosses the Santerno. 26 M. *Castel Bolognese*, an ancient stronghold of the Bolognese, was erected in 1380. In 1434 the army of the Florentines under Niccolò da Tolentino and Gattamelata was defeated here by the Milanese under Piccinino. Branch-line hence to *Ravenna* (see vol. i.). We then cross the river *Senio*, the ancient *Sinnus*.

31 M. *Faenza* (*Corona*, near the Piazza Maggiore; *Tre Mori*), a pleasant town with 14,280 inhab. (with the suburbs 36,600), on the *Amone* (ancient *Anemo*), the *Faventia* of the Boii, was the scene of Sulla's victory over Carbo. In the middle ages it witnessed numerous feuds, and in 1509 it was annexed by Pope Julius II. to the States of the Church. The town was famous in the 15th cent. for its pottery, the manufacture of which has recently been revived ('*faïence*'), and contains considerable silk and weaving factories. *Faenza* was the birthplace of Torricelli, the inventor of the barometer in 1643, to whose memory a monument near the church of S. Francesco has recently been erected.

The cathedral of S. *Costanzo*, named after Constantius, the first bishop of *Faventia* in 313, contains a Holy Family by *Innocenzo da Imola*, and bas-reliefs by *Benedetto da Majano*, 1472. In the Piazza Maggiore, which is flanked with arcades, are the *Palazzo Municipale* and the *Torre dell' Orologio*; the fountain in the centre, embellished with bronzes, dates from the 17th cent.

The *Library* contains 26,000 vols. The adjoining *Pinacoteca* (*Ginnasio*) has works of native artists, such as Bertucci; a Madonna by Guido Reni, etc. A cabinet here contains a bust of John the Baptist by Donatello and two interesting terracottas. In the *Commenda* (in the Borgo) is a handsome fresco, Madonna and saints, by Girolamo da Treviso (1533).

Beyond *Faenza* the train intersects the plain in a straight direction. It crosses the *Amone*, then the *Montone*, which, united with the *Ronco* (*Bedesis*), falls into the Adriatic near Ravenna. 40 M. *Forlì* (*Posta*), the ancient *Forum Livii*, founded by M. Livius Salinator after the defeat of Hasdrubal, is a well-built provincial capital with 15,300 inhab. (including suburbs 39,280). *Forlì*, where in 410 the marriage of *Athaulf*, king of the Visigoths, *Galla Placidia*, sister of the Emp. Honorius was solemnised, was

to Ancona. *long an independent state in which the Guelphs retained their ascendancy down to 1315. The Ordelauff then usurped the supreme power, which they retained till 1480, when they were succeeded by Girolamo Riario, a favourite of Sixtus IV. This prince was assassinated in 1488, and his widow, Caterina Sforza, was afterwards banished by Cesare Borgia. At length, in 1504, Pope Julius II. annexed the city to the States of the Church. — Forlì was the birthplace of the poet Cornelius Gallus (d. B.C. 27), of the historian Flavio Biondo (15th cent.), and of the talented painter Melozzo da Forlì (end of 15th cent.), who was closely allied to Piero della Francesca, was recognised by his contemporaries as a master of perspective, and was afterwards engaged at Rome.*

*The Piazza Vitt. Emanuele, the principal square (comp. Plan, p. 84) is enclosed by handsome palaces. Here, too, is the church of —*

*S. Mercuriale (so named after the first bishop of Forlì), which possesses a painting by Innocenzo da Imola, sculptures of 1536, and several good pictures by Marco Palmezzano, a native of Forlì and pupil of Melozzo. Lofty and admirably built campanile.*

*We next proceed to the \*Cathedral of S. Croce, containing the Chapel of the Madonna del Fuoco, the dome of which is adorned with frescoes by Carlo Cignani of Bologna (1686-1706), representing the Assumption of the Virgin, a work in which he was engaged during 20 years. The painter is buried in the chapel. In the S. aisle is a St. Sebastian by Rondinello. A reliquary of the 14th cent., and the sculptures of the principal door of the 15th cent. are also worthy of notice.*

*S. Biagio e S. Girolamo contains in the 3rd chapel on the right a Madonna with angels by Guido Reni, and in the first chapel on the right \*Frescoes by Melozzo and Palmezzano.*

*The \*Pinacoteca in the Ginnasio Comunale in the Piazza S. Pellegrino contains good pictures by Melozzo (including a fresco by the master, called the 'Pestapepe', originally a shop sign-board, representing a youth using a pestle and mortar), Palmezzano, Rondinello, Cignani, Francesco Francia (\*Adoration of the Child), and others. — In the court is a monument to Morgagni, the anatomist (d. 1771), inaugurated in 1875. — In a lunette over the entrance is a Madonna with angels, from the cathedral, by Simone di Giov. Ghini, erroneously supposed to have been a brother of Donatello. A cabinet contains a half-figure of Pino Ordelauff in marble.*

*The Citadel, constructed in 1361 by Cardinal Alborno, and enlarged by the Ordelauff and Riarii, is now used as a prison.*

*A diligence route leads from Forlì through the Apennines by Rocca S. Casciano and S. Benedetto to Florence.*

*The line to Rimini crosses the Ronco and passes (45 M.) Forlimpopoli, the ancient Forum Popilii; to the right, on the hill, Bertinoro, with its productive vineyards. It then passes Potenza and crosses the Savio (the ancient Sapia).*

*52 M. Cesena (Leon d'Oro, R. 21½ fr.; Cappello), with 9,500 inhab. (incl. villages 37,300), is surrounded by beautiful meadows and hills, and boasts of several interesting palaces.*

*Cesena is one of the most ancient episcopal sees in Italy, where S. Philemon is said to have held the office as early as the year 92. Duri*



the middle ages to the Ghibelline Malatestas, whose rulers is allude

On 1st Feb. of Geneva, and porated with the

In the Piazza was born at Cesena in 1717, as Pius VI., who 1742. In the picture-gallery a Pius VII. in Francesco Francia. — The Cathedral 15th and 16th cent. — The Library by Domenico Malatesta Novello, contains 4000 M written for the preparing his famous editions used by Manutius in

On an eminence,  $\frac{3}{4}$  M. distant, stands the of \*S. Maria del Monte, a work of Bramante. I mines in the

The train crosses the stream Pisciatello, the u called *Urgone*, is identical with the Rubicon o boundary between Italy proper and the province and memorable for its passage by Cæsar at the civil war between Pompey, B.C. 49.

The most recent investigations tend to show entirely quitted its ancient course. It appears orig into the *Fiumicino*, farther S., while at the present (Urgone) unites with the Pisciatello. Most of the t this district have in turn laid claim to the distinct within in order to gain the object of their am literary feud this question was instituted at Rome, and i volving this your favouring a decree of the Roman senate, which aided in bearing a decree without authority trespass beyond town of who should this as genuine, but it is an obvious column those regarded with the interminable dispute re quieu one connected with the

only one M. M. S. Arcangelo, 60  $\frac{1}{2}$  M. Savignano. T 56 M. M. 1705 (d. 1771), where Pope Clement

Uso. 63 M. Rimini. — AQUILA D'ORO, in the Corao, was born in 1705 (d. 1771). The Marecchia is 69  $\frac{1}{2}$  M. Nuovo; omnibuses at the station from both.

ALBERGO Cavour; Caffè della Speranza, Piazza Giulio Piazza Cavour, good wine of the country. Carrriage from the station to the Piazza, 20 c. — Tramway to the Piazza, with one horse

Rimini, beautifully situated on the Piazza, with one and Marecchia, with 10,000 inhab. (incl. vil

Ausi and fisheries and silk manufactories, has exten as a sea-bathing place. Handsome public notice restaurant, and numerous lodging-houses ha and r pleasant promenade on the beach.

the p







to Ancona.

Rimini, the ancient *Ariminum*, a town of the Umbrians, became a Roman colony in B.C. 269, and formed the frontier-fortress of Italy in the direction of Gaul, and the termination of the *Via Flaminia* from Rome, constructed in 220. The town was extended and embellished by Julius Caesar and Augustus. During the Exarchate, it was the northernmost of the *Pentapolis Maritima*, or 'Five Maritime Cities', which were ruled over by one governor. The other four were *Pesaro, Fano, Sinigaglia, and Ancona*. In 260 *Ariminum* became an episcopal see, and in 350 a council against Arianism was held here. The town afterwards belonged to the Lombards. In 1200 it was given by Otho IV. to the *Malatestas*, who were at first viceregents of the emperor, but afterwards hereditary princes. In 1503 they surrendered the town to the Venetians, from whom it was soon wrested by the Pope. — It was from the history of the *Malatestas* that Dante derived the episode of 'Francesca da Rimini' in the 5th canto of the *Inferno*. A broad road leads from the Station (Pl. D, 4) to the gate, within which it is called the *Via Principe Umberto*. After 4 min. we follow the *Via al Tempio Malatestiano* to the left.

\*S. FRANCESCO (*Duomo*, *Tempio del Malatesta*; Pl. 3; C, 5), built in the 14th cent. in the Italian Gothic style, was magnificently remodelled in 1447-50 by *Sigismundo Pandolfo Malatesta* from designs by *Leo Battista Alberti* in the early Renaissance style. It is one of the principal works of the master, but of the façade unfortunately the lower part only has been completed. On the cornice are the arms of the *Malatesta* and other families allied with them (the elephant and rose being the armorial bearings of *Sigismundo* and his wife *Isotta*). The seven vaults on the S. side contain sarcophagi of the poets, orators, philosophers and warriors whom *Sigismundo Malatesta* (d. 1468), the undaunted enemy of Pope Pius II., entertained at his court.

The interior, with rich ornamentation and large lateral chapels. The massive pilasters with rich ornamentation were designed by *Alberti*. To the right of the entrance is the monument of *Sigismundo*. Between the first and second chapel on the right is the entrance of the *CHAPEL OF RELICS* (*Santuario*, shown by the sacristan), containing a 'Fresco' (*Pietro de Burgo opus 1451*): *Sigismundo Malatesta* by *Piero della Francesca*, king of Hungary. In the *CAP* kneeling before his patron St. *Sigismundo*, king of Hungary. In the *PELLA DI S. MICHELE*, the 2nd to the right, is the tomb of *Isotta* (d. 1450), *Sigismundo's* wife. — The first chapel to the left, restored in 1868, was destined by *Sigismundo* for the reception of his ancestors and descendants, as the inscription on the sarcophagus on the left announces.

From the small piazza in front of the church, the *Via Patara* leads S. to the *Piazza GIULIO CESARE* (Pl. C, 5), the ancient forum. A stone Pedestal here bears an inscription of 1555, to the effect that *Cæsar* harangued his army from it after the passage of the *Rubicon* (?). Near it is a chapel, on the spot where St. Anthony once preached, and another on the canal is said to mark the spot where the saint preached to the fishes because the people refused to hear him. — The *Corso d'Augusto*, which intersects this piazza, leads to the left to the *Porta Romana*, and to the right to the *Piazza Cavour* and the bridge of *Augustus*.

The *PORTA ROMANA* or *Arco d'Augusto* (Pl. D, 6) is a triumphal arch of travertine, of simple design, erected to *Augustus* in B.C. 27 out of gratitude for the restoration of the *Via Flaminia*, as the

inscriptions records (which, however, has been inaccurately restored; the letters to the right outside the gate also belong to it). Above are medallion figures, on the outside those of Jupiter and Minerva, on the inside those of Neptune and Venus. — The scanty remains of an Amphitheatre (to which the Via dell' Anfiteatro, the second side-street of the Corso from the Porta Romana, leads) do not merit a visit.

The PALAZZO DEL COMUNE (Pl. 9), in the Piazza Cavour, contains a small picture-gallery comprising an \*altar-piece by *Domenico del Ghirlandajo*, and a *Pietà* by *Giovanni Bellini* (about 1470). — In front of it rises a bronze *Statue of Pope Paul V.* (inscription on the pedestal obliterated). Beyond the *Teatro Vittorio Emanuele* (Pl. 10), erected in 1857, is the ancient *Palace of the Malatestas* ('*Castello Sigismondo*'; Pl. B, 5), now a prison, and in a very dilapidated condition. Their arms are still to be seen over the entrance. The townwall, to the right of the palace, commands a fine view of the mountains.

The Library (Pl. 8), in the Via Gambalunga to the E. of the Piazza Cavour, founded in 1617 by the jurist Gambalunga, contains 1000 vols. and several MSS. An arcade in a court to the left, now half built up, contains Roman inscriptions and sculptures, among which are a female figure in relief, with thin, close-fitting tunic; a fine female head, etc.

At the end of the Corso is the five-arched \*PONTI D'AUGUSTO, the highest of the bridges by which the *Marecchia* (the ancient *Minus*) is crossed at Rimini, and one of the finest ancient structures of the kind. It leads to the Borgo S. Giuliano, where the *Via Flaminia* united the church of —

*San Giuliano* (Pl. 6), containing the Martyrdom of St. Julian, an altar-piece by *Paolo Veronese*, and an old picture by *Lattanzio Marcati* (1367), the life of the saint. In the *Castello di S. Leo*, 18 M. to the W. of Rimini, the notorious imbecile *Cagliostro* (*Giuseppe Balsamo*) died in confinement in 1794. From there a bridge-path, much frequented by fishermen, leads by *Camaldoli* and *San Marco* to Florence.

*San Marco* 12 M. from Rimini is situated the ancient republic of *San Marino*, the smallest in the world (8000 inhab.), said to have been founded by the Christians under Diocletian. This diminutive state braved all the inaccessibility of medieval warfare, and even the ambition of Napoleon. It retained its constitution till 1847, when its senate was converted into a parliament of deputies. The precipitous rock in a bleak district on which *San Marino* (Albergo Bigli) is situated is reached by one road only from Rimini. At the base is the residence of the wealthier inhabitants. In 1781, was from 1821 until his death in 1860, a resident at *San Marino*, where he arranged and described his admirable collections, and visited

Beyond Rimini the line skirts the coast, passes (75½ M.) *Marano* and *Conca* (the *Crustumius* of *Lucan*), and reaches (81 M.) *La Cattolica*, so called from the residence of the Roman Catholic bishops during the

to Ancona.

*Council of Rimini* in 359. A chain of hills descends here to the sea; the train ascends for some distance, and then passes through them by means of a long tunnel. It crosses the *Tavollo* and passes the *Villa Vittoria*, situated on the left, on the road to Rimini. We then cross the *Foglia*, the ancient *Isaurus* or *Pisaurus*, to —

90½ M. **Pesaro.** — **ALBERGO ZONGO**, near the *Piazza*, tolerable; starting-point of the diligence to *Urbino* in the afternoon (1, 2, or 3, according to the season). — *Caffè della Piazza*, in the piazza, next door to the *Urbino* diligence office, p. 88; *del Commercio*, in the *Corso*. — Carriage carr. to *Urbino* about 12 fr.

*Pesaro*, with 10,500 inhab. (with suburbs 19,700), the ancient *Pisaurum*, is the capital of the united provinces of *Pesaro* and *Urbino*, and formerly belonged to the *Pentapolis Maritima*.

Of the provinces of the former *States of the Church* situated on the *Adriatic*, the four southern are called the *MARCHES* ('*Le Marche*'), viz. *Pesaro-Urbino*, *Ancona*, *Macerata*, and *Ascoli*, comprising an area of 8750 sq. M., with 936,000 inhab. In the *Roman* period the S. part as far as *Ancona* was called *Picenum*, whereas the N. part belonged to *Umbria*. — *Pesaro*, a *Roman* colony as early as B.C. 184, was destroyed by *Totilas*, and rebuilt by *Belisarius*. It was subsequently ruled over by the *Malatesta* family, then by the *Sforza*, and later by the *Rovere*, dukes of *Urbino*, under whom, chiefly through the influence of *Lucrezia d'Este*, it became a great centre of art and literature, and was visited by *Bernardo* and *Torquato Tasso*. In 1631 the town was annexed to the *States of the Church*. — The *figs* of *Pesaro* are excellent.

*Pesaro* was the birthplace of the celebrated composer *Gioacchino Rossini* (b. 1789, d. at *Paris* 1868), the 'swan of *Pesaro*', to whom a bronze statue (on the right as the station is quitted) was erected in 1864 by his admiring friends, *Baron Salamanca* of *Madrid* and *G. Delahante* of *Paris*.

The road from the station to the town, to the right, passes the back of *Rossini's* monument, and enters by the same gate as the old diligence-road. To the left is the *Teatro Rossini*, and in a straight direction the *PIAZZA*, with the handsome and massive *Prefettura*, the ancient palace of the dukes of *Urbino*. The great hall, 44 yds. long and 16 yds. wide, still contains a coffered wooden ceiling with its original painting. — Opposite the *Prefettura* is a façade, erected in 1848, with statues of *Rossini* and *Perticari* in marble, behind which is the former church of *S. Domenico*, of the 15th cent., with a handsome portal.

The *Biblioteca Olivieri* contains 13,000 vols. and 600 MSS., including reminiscences of the golden age of *Pesaro* under the dukes, letters and notes by *Tasso*, etc. There is also a small museum here. In the entrance, the court, and the staircase are a few sculptures and inscriptions (on the staircase is an interesting *Greek* inscription on the fluting of a *Doric* column). The *Palazzo del Municipio*, also in the *Piazza* (nearer the sea), contains an admirable *Majolica Collection*, chiefly from the famous manufactory of *Urbino* (permitted from the secretary of the *Municipio* required; best time about 11 a.m.).

The *Foglia* is crossed by a bridge of *Roman* origin.

None of the churches possess much merit. *S. Francesco* contains an \*Enthroned Madonna by Giovanni Bellini, a work (about 1470) in which the master first showed his skill in the recently invented art of oil-painting. *S. Cassiano* has a St. Barbara by Simone da Pesaro, *S. Spirito* a \*Christ on the Cross by Luca Signorelli, and *S. Giovanni Evangelista* a Pietà by Zoppo.

Opposite the spacious *Lunatic Asylum (Manicomio or Ospizio degli Incurabili)* are the small *Orti Giuli*, where a bastion of the townwall commands a fine view of the Foglia and Monte S. Bartolo. — A memorial tablet near it records that the house once stood here where Bernardo and Torquato Tasso lived and wrote their poetry whilst at the court of the Rovere.

Near Pesaro is *Monte S. Bartolo*, where the Roman dramatist L. Attius is said to have been born and to be interred. Beyond it lies \**L'Imperiale*, once a favourite villa of the dukes, erected by Leonora Gonzaga, praised by Bernardo Tasso, and adorned with frescoes by *Raffaello dal Colle*. It has recently been restored, but the larger unfinished building is in a ruinous condition. One of the finest \*Views in the environs is obtained from an eminence behind the monastery.

AN EXCURSION TO URBINO is most easily accomplished from Pesaro. Diligence daily, ascending in 5, and descending in 4 hrs.; departure from the Albergo Zongo at Pesaro between 1 and 3 p.m., according to the season, and from Urbino between 2 and 3 a.m.; a post-conveyance also runs daily between Pesaro and Urbino. The road leads through the valley of the *Foglia*, which falls into the sea at Pesaro, and then ascends, passing several unimportant villages. At the inn 'del Cappone', halfway, the horses are changed. Beyond *Motine* the road ascends in long windings. The diligence stops in the main street, flanked on the left by arcades, in which the inn and café are situated.

Urbino (\**Albergo dell'Italia*), the ancient *Urbium Hortense*, celebrated as the birthplace of the greatest painter of all ages, *Raphael Santi* (b. 28th March 1483, d. at Rome, 6th April 1520), lies on an abrupt hill, surrounded by barren mountains. The town, with 16,500 inhab. (incl. villages), has a university with as many professors as students, and merits a visit for the sake of its monuments and historical associations. The situation is picturesque.

In the 13th cent. the town came into the possession of the *Montefeltro* family, and under FEDERIGO MONTEFELTRO (1444-82) and his son Guidobaldo (1482-1508) attained to such prosperity as entirely to eclipse the neighbouring courts of the Malatestas at Rimini and the Sforzas at Pesaro. Federigo Montefeltro, who distinguished himself as a condottiere in the feuds of the 15th cent., married his daughter in 1474 to Giovanni della Rovere, a nephew of Sixtus IV., and was in consequence created Duke of Urbino. His court was regarded as a model among the princely courts of that period. It was visited for shorter or longer periods by numerous scholars and artists, amongst whom the prince was pre-eminent for learning. His son, Guidobaldo, in spite of ill health and other misfortunes, zealously followed his example, with the able assistance of his beautiful and talented wife *Elizabetta Gonzaga*. A famous description of the court of Urbino under Guidobaldo, depicting it as the most refined social school of the

day, is given by Count *Baldassar Castiglione* in his 'Cortigiano', the ideal of a courtier. In 1497 Guidobaldo was expelled by *Cesare Borgia*, the son of Alexander VI., after whose death, however, he returned to Urbino in 1503. He died in 1508 and bequeathed his dominions to his nephew *Francesco Maria della Rovere*, the favourite of Pope Julius II. In 1626 the duchy was incorporated with the States of the Church, when Urban VIII. persuaded the last and childless Duke *Francesco Maria II.* to abdicate.

Amongst the most distinguished ARTISTS employed at the court of Urbino, during the zenith of its splendour under *Federigo* and *Guidobaldo*, were *Paolo Uccello*, *Piero della Francesca*, and *Melozzo da Forlì*. Even foreign painters, like *Justus van Ghent*, a picture by whom is still preserved in the gallery (see below), were attracted to the court. The peculiar bond of union which existed here between the interests of science and art is chiefly exhibited in the library pictures or ideal portraits of scholars painted by *Melozzo da Forlì* and others, but which have been removed from Urbino together with the library. *TIMOTEO VITI*, or *DELLA VITE*, of Ferrara (1467-1523), the best pupil of *Francesco Francia*, spent the greater part of his life in Urbino; he was the first painter who exercised an influence on *Raphael*, but at a later period he himself became subject to that great master's magic spell. — The master, however, in whom we are now specially interested, is *GIOVANNI SANTI* of Urbino (? 1450-94), the father of *Raphael*, whose frescoes at Cagli (p. 94) and Fano (p. 91) show considerable power and a keen sense of the graceful. As *Giovanni* died when *Raphael* was in his 11th year, the latter can hardly have had the benefit of his instruction. After his father's death, *Raphael* remained in Urbino till 1500, but under the tuition of what master is unknown. Another native of Urbino was *FEDERIGO BAROCCIO* (1528-1612), some of whose works are able, while others display the customary affectation of the post-Raphaelite period.

In the centre of the town is the *PIAN DEL MERCATO*, or market-place, where the street in which the inn is situated terminates. — The *Via Pucinotti* ascends hence to the right in a few minutes to a larger, but somewhat dull piazza, in which on the right are the cathedral and the ducal palace.

The Cathedral contains some interesting pictures.

In the N. Aisle a *St. Sebastian* by *Federigo Baroccio*. In the Chapel to the left of the high altar, the *Lord's Supper*, also by *Fed. Baroccio*. High Altar-piece: *St. Martin* and *Thomas à Beckett*, with a portrait of Duke *Guidobaldo*, by *Timoteo Viti*. In the sacristy is a *Scourging of Christ* by *Piero della Francesca*, a most elaborately executed work in the miniature style. — The *CRYPT* (entered from the right corner of the small piazza between the cathedral and the palace) possesses a *Pietà* by *Giov. da Bologna*.

The \*\**DUCAL PALACE*, erected by *Luciano Laurana* of Dalmatia in 1468 by order of *Federigo Montefeltro*, was completed by *Baccio Pontelli*. The requirement of strength, coupled with the unevenness of the ground, has given rise to the irregularity of the building, but at the same time has enhanced its picturesqueness. The palace has always been much admired, and was regarded by the contemporaries of the founder as an embodiment of their ideal of a princely residence. According to modern standards, however, its dimensions are not grand, and even the court by *Baccio*, the entrance to which is opposite the cathedral, is pleasing rather than imposing. The ornamentation of the apartments, the coloured friezes, the pillars and chimney-pieces (by *Francesco di Giorgio* of Siena and *Ambrosio Baroccio*, an ancestor of the painter), are all in

the best Renaissance style. On the staircase is a statue of Duke Federigo, by Girol. Campagna. The celebrated library of the palace, founded by Federigo, and the other collections have been transferred to Rome. The upper corridors contain a well-arranged collection of inscriptions from Rome and the Umbrian municipia, established by the epigraphist *Fabretti*. The palazzo is now used as a 'Residenza Governativa', and contains the archives. In 1878 the Italian government voted 50,000 fr. for the restoration of the edifice, and that of the front between the two towers was first undertaken.

Opposite the palace rises an Obelisk, facing which is the church of *S. Domenico*, with a pleasing portal and reliefs in terracotta above the door.

We pass the Palazzo Ducale and proceed in a straight direction. The street contracts; the corner house to the right, opposite the palace, is the *University*, with armorial bearings over the door. Farther on, descending a little, we come to the entrance (standing back from the street to the right) of the —

\**ISTITUTO DELLE BELLE ARTI NELLE MARCHE*, which contains gallery of pictures, recently collected from suppressed churches and monasteries (custodian's fee  $\frac{1}{2}$  fr.).

PRINCIPAL SALOON. Right and left of the door: *Lorenzo da San Sereno*, Crucifixion (repulsive). On the principal wall to the right: *Timoteo Viti*, *St. Rochus*; 76. *Justus van Ghent*, Holy Communion, interesting from its numerous portraits (including Duke Federigo, and, to the right of the table, Caterino Zeno, the Persian ambassador), 1474; 79. *Timoteo Viti*, Tobias; 82. *Giovanni Santi*, Madonna with John the Baptist, SS. Sebastian, Jerome, Francis, and three kneeling donors, members of the Buffi family; 93. *Timoteo Viti*, Madonna and Child with St. Joseph; 101. *Antonio Alberti* of Ferrara, Madonna with twelve saints, stiff figures on a gold ground 1439; 102. *Gior. Santi*, Pietà; 114, 115. *Early Venetian School*, Madonna and saints. On the main wall to the left: *Titian*, 140. Holy Communion, 158. Resurrection, rapidly painted in advanced life.

The GROUND FLOOR contains casts, chiefly of ornaments from the Palazzo Ducale, several original monuments of Dukes of Urbino from *S. Francesco*, and some fine majolicas.

In the CONTRADA RAFFAELLO, leading to the left from the market-place to the Fortezza, No. 275-278 on the left, with an inscription, is the house in which *Raphael* was born. It was purchased in 1873 at the suggestion of Count Pompeo Gherardi, aided by a donation from Mr. Morris Moore, and now belongs to the 'R. Accademia Raffaello'. Visitors knock at the door of No. 278 ( $\frac{1}{2}$  fr.).

The rooms are adorned with engravings from *Raphael's* pictures. In the room to the right is a Madonna with the sleeping Child (retouched) long regarded as an early work of *Raphael*, but ascertained to have been executed by his father *Giovanni Santi*. It is proposed to erect in his native town a monument worthy of the great master, for which purpose a committee was constituted some years ago.

A little farther up the Contrada Raffaello we turn to the right into the side-street of *S. Lucia*, which leads to the church of *S. Spirito*, containing a \*Crucifixion and Descent of the Holy Ghost by *Luca Signorelli*, originally a church banner, of 1495.



Returning to the market-place, and descending the Via Balbona, we follow the Via della Posta Vecchia, the first side-street to the right, and then the Via S. Giovanni, the first street to the left, which leads straight to the *Oratorio della Confraternità di S. Giovanni*. The walls of the interior are covered with scenes from the history of the Virgin and John the Baptist, by *Lorenzo da S. Severino* and his brother, of the school of *Giotto* (1416).

In the *Theatre*, once famous for its decorations by *Girolamo Genga*, the first Italian comedy was performed. This was the *Callandra* of Cardinal Bibbiena (1470-1514), the friend of Pope Leo X. and patron of Raphael.

The hill of the old *Fortezza* (ascend the *Contrada Raffaello*, at the top take the Via dei Maceri to the left, and knock at No. 1461; fee 25-50 c.) commands an interesting \*Survey of the barren chain of the Apennines. A powder-magazine now stands at the top.

About 1 M. to the E. of Urbino, to the left of the Pesaro road, are situated the conspicuous old monastery and church of *S. Bernardino*, with the new cemetery of Urbino. This spot commands a fine view of the town. The church contains the tombs of the Dukes *Federigo* and *Guidobaldo*, with their busts.

FROM URBINO TO FOSSOMBRONE (p. 93) 11½ M.; no regular communication (carriage 10 fr.). The '*Corriere del Fulro*' passes through *Fossombrone* at 11 a.m. Carriage from Urbino to *Gubbio* 40 fr. (comp. p. 93). From Urbino to *Urbano*, the ancient *Urbium Metaurense*, later *Castellum*, which was probably the birthplace of *Bramante*, diligence daily at 3 p.m., corresponding with others to *S. Angelo*, *Città di Castello*, etc.

The RAILWAY FROM PESARO TO ANCONA skirts the coast, occasionally approaching close to the sea, of which a pleasant view is afforded.

98 M. **Fano** (\**Albergo del Moro*, R. 11½, B. ½ fr.), the *Fanum Fortunae* of antiquity, is indebted for its origin to a temple of Fortune, a fact commemorated by a modern statue of fortune on the public fountain. It afterwards prospered, and is now a pleasant little town (20,400 inhab., incl. suburbs), surrounded by ancient walls and a deep moat. The once celebrated harbour is now unimportant. Pope Clement VIII. (Aldobrandini) was set up here in 1536. The first printing-press with Arabic type was set up here in 1514 at the cost of Pope Julius II. As a sea-bathing place Fano is less expensive than Rimini.

In the centre of the town is the PIAZZA, in which rises the *Theatre*, formerly one of the most famous in Italy, erected by *Torrelli*, a native architect, and decorated by *Bibbiena* (d. 1774), but recently almost entirely rebuilt. A room in the building temporarily contains a David with the head of Goliath, by *Domenichino* (formerly in the *Collegio Nolfi*), which unfortunately was much injured by thieves in 1871.

The S. side of the Piazza, which is enlivened by a fountain of



flowing water, is skirted by the Corso. Following the latter to the right, we reach the Via dell' Arco d' Augusto, the second cross-street to the left. In a small piazza here rises the CATHEDRAL OF S. FORTUNATO, the four recumbent lions in front of which formerly supported the pillars of the portico.

In the INTERIOR the chapel of S. Girolamo (the 2nd to the left) contains a monument of the Rainalducci family; nearly opposite (4th to the right) is a chapel adorned with sixteen frescoes by *Domenichino*, once admirable, now disfigured by restoration. — In the chapel of the sacristy, a Madonna with saints, by *L. Caracci*.

Farther on we come to the \*ARCH OF AUGUSTUS, which spans the street, a structure of simple design, to which a second story was added in the 4th cent., when it was re-dedicated to Constantine. It once had three openings, as is shown by a view of it on the adjacent church of S. Michele.

Adjoining the arch towards the town is the *Spedale degli Esposti*, a pleasing edifice adorned with loggie.

Returning to the piazza, we follow the Via Boccaccio opposite the fountain, and then take the Via Bonaccorsi, inclining to the left, to the church of S. MARIA NUOVA, with portico.

INTERIOR. 1st chapel on the left: *Giovanni Santi*, Salutation; 2nd chapel: *Pietro Perugino*, Annunciation, 1498. 3rd chapel on the right: *Pietro Perugino*, Madonna and saints, 1497; admirable predelle, recalling Raphael's style.

S. Croce, the hospital-church, contains a \*Madonna with four saints, by *Giovanni Santi*. — S. Paterniano, dedicated to the first Pope of Fano, a handsome structure, possesses a Betrothal of the Virgin, by *Guercino*. — S. Pietro, an imposing and richly decorated church, is embellished with frescoes by *Viviani*; in the chapel of the Priests (1st on the left) an Annunciation by *Guido Reni*. — In the vestibule of S. Francesco (closed) are several monuments of Malatesta of 1488.

Pope Clement VIII. (Aldobrandini) was born at Fano in 1536. A printing-press with Arabic types was established here in the first half of the 17th century at the expense of Pope Julius II.

An interesting excursion to the Monte Giove, by a good road (4 M.). At the foot of the mountain is a monastery, where visitors are lodged. Splendid view of the sea.

From Fano to Fossato by Fossombrone and the Furlo Pass, see p. 93. Beyond Fano the train crosses the river *Metaurus* (see below), celebrated as the scene of Hasdrubal's defeat (B.C. 207); then the road (105 M.) stat. Marotta.

12 M. Sinigaglia (\**Albergo Roma*, near the harbour; *Trattoria del Giardino*, near the Municipio), the ancient *Sena Gallica*, with 40 inhab. (incl. villages), chiefly occupied in the fishing trade. The town was destroyed by Pompey during the Civil War between Sulla and Marius. It was an episcopal see as early as the 4th cent., and afterwards frequently devastated by fire and sword, so that it now presents quite a modern appearance. Pope Pius IX. (Conte di S. Stefano) was born here on 13th May, 1792 (d. 1878). A fair, on the 12th of June.

instituted in the 13th cent., is held here from 30th July to 8th Aug. annually; it was once the most frequented in Italy, but has long since lost its importance. In summer Sinigaglia is a favourite sea-bathing place, and has large bath-establishments. — The monastery-church of *S. Maria delle Grazie* (2 M. distant) contains in the choir a picture by *Perugino* (retouched), and over the 3rd altar on the right a small Madonna by *Fra Carnevale*.

119½ M. *Casa Bruciate*. Pleasant view of the promontory of Ancona, rising from the sea. The train crosses the *Esino* and reaches (122 M.) stat. *Falconara*, where the line to Rome diverges (passengers in the latter direction change carriages; see R. 14). The town lies on the hill to the right.

127 M. *Ancona*, see R. 13. New station, completed in 1879.

## 12. From Fano through the Furlo Pass to Fossato. Gubbio.

The high-road which connects Rome with the Valley of the Po traverses the Umbrian plains of Terni and Spoleto, and then ascends the valley of the Topino and the Chiascio, until it reaches its culminating point on the Apennines. Descending on the E. side of that range, it follows the course of the *Metaurus* to its mouth at Fano, skirts the coast, and leads N. to Bologna and the valley of the Po. It is identical with the ancient *Via Flaminia*, constructed in B.C. 220 by the Censor C. Flaminius (who fell at the Battle of the Trasimene Lake, see p. 46), in order to secure possession of the district of the Po which had been recently wrested from the Gauls. This road is still one of the most important in Central Italy, but since the completion of the Apennine Railway from Bologna to Florence, and of the line from Ancona to Rome (R. 14), it has been little frequented by tourists. It passes through attractive scenery and several interesting towns.

CORRIERE daily from Fano to Fossato in 11½ hrs.; dep. from Fano at 8.30 a.m., arr. at Fossombrone 11 a.m., at Cagli 3 p.m., at Schieggia 6.30 p.m. and at Fossato 9 p.m. — Those who desire to make the interesting circuit by *Gubbio* must hire a carriage at Schieggia. — The most attractive plan of making the whole tour is to combine it with a visit to *Urbino*: 1st day, from Pesaro to Urbino; 2nd day, one-horse carriage to Fossombrone (in 2½ hrs., 10 fr.), corriere to Schieggia, one-horse carriage to Gubbio; 3rd day, by diligence or carriage to Fossato, and thence by train to Foligno and Rome.

*Fano*, see p. 91. The road, the ancient *Via Flaminia*, quits Fano by the Arch of Augustus and the Porta Maggiore, and skirts the N. bank of the *Metaurus*, the fertile valley of which is well cultivated. About 1 M. from Fossombrone, near the church of *S. Martino al Piano*, was once situated the Roman colony of *Forum Sempronii*, of which but scanty remains now exist. After its destruction by the Goths and Lombards, the modern Fossombrone sprang up.

15½ M. *Fossombrone* (*Tre Re; Pavone*), long in possession of the Malatesta family, accrued to the States of the Church under Sixtus IV. It is now a busy little town with 9100 inhab. and silk-factories, prettily situated in the valley, which contracts here, and commanded by a castle. Ancient inscriptions on the cathedral, in the Seminary, etc. — From Fossombrone to Urbino, see p. 91.

The *Via Flaminia* about 2 M. from Fossombrone crosses the

*Metaurus*, which descends from the valley near *S. Angelo in Vado* from the N., and follows the left bank of the *Candigliano*, which at this point empties itself into the *Metaurus*. The valley soon contracts; to the right rises the hill of *Pietralata*, occasionally named *Monte d'Asdrubale*. Here, according to the popular tradition, was fought the memorable battle of the *Metaurus* in which, B.C. 207, *Hasdrubal*, whilst marching to the aid of his brother *Hannibal* with 60,000 men, was signally defeated and slain by the consuls *Livius Salinator* and *Claudius Nero*. This was the great event which decided the 2nd Punic War in favour of Rome.

The valley now becomes still more confined and is bounded by precipitous slopes. At the narrowest part, where the rocky walls approach so near each other as to leave space for the river only, is the celebrated \**Furlo Pass* (*Furlo* from *forulus* = passage, the ancient *petra intercisa*), a tunnel 17 ft. wide, 14 ft. high, and about 32 yds. in length. The founder of the work was the Emp. *Vespasian*, as the inscription preserved at the N. entrance records (*Imp. Caesar. Augustus. Vespasianus. pont. max. trib. pot. VII. imp. XXVIII. cos. VIII. censor. faciund. curavit*).

A little beyond it is the small church *Badia del Furlo*. At the confluence of the *Candigliano* and *Burano*, 9 M. from *Fossombrone*, lies the village of *Acqualagna*. The road crosses the *Candigliano* and then follows the left bank of the *Burano*. At the foot of the hill on which *Cagli* is situated, an antique bridge, built of huge masses of rock, crosses a tributary brook.

31 M. *Cagli* (*Posta*, in the *Piazza*, charges according to bargain) occupies the site of the ancient borough of *Cales*, or *Calle*. *S. Domenico* contains one of the chief works of *Giovanni Santi*, *Raphael's* father, a *Madonna* with saints, al fresco. The angel on the right of the *Madonna* is said to be a portrait of the young *Raphael*. Also a *Pietà* with *St. Jerome* and *Bonaventura*, by the same master. *S. Francesco* and *S. Angelo Minore* also possess several pictures.

Travellers beyond *Cagli* are generally conveyed in smaller carriages. About 6 M. beyond *Cagli* is *Cantiano*, with 3000 inhab.; the church *della Collegiata* contains a *Holy Family* by *Perugino*. — The road ascends rapidly, and reaches the height of the pass, 2400 ft. above the sea. A little before arriving at *Schieggia* the road crosses a ravine by the curious *Ponte a Botte*, constructed in 1805.

43½ M. *Schieggia*, an insignificant place, lies at the junction of the *Fossato* and *Foligno*, and the *Gubbio* roads. On *Monte Petrara*, in the vicinity, stand the ruins of the celebrated temple of *Jupiter Apenninus*, whose worship was peculiar to the *Umbrians*. Several bronzes and inscriptions have been discovered in the environs. Picturesque oak-plantations in the neighbourhood.

The main road continues to descend the green valley of the *Chiascio*, and leads by *Costacciaro* and *Sigillo* (stalactite caves) to — 55 M. *Fossato*, a station on the *Ancona* and *Rome* line, p. 102.

## FROM SCHIEGGIA TO GUBBIO, AND THENCE TO FOSSATO.

Between Schieggia and Gubbio (about 6 M.) there is no regular communication; one-horse carriage 5 fr. and a gratuity (in the reverse direction 6 fr.). — Gubbio alone is most conveniently visited from the Fossato station (p. 102) with which it communicates three times daily by diligence (in 2½ hrs.; fare 2 fr.; office at Gubbio, Corso 28; carriage 10 fr.).

The hilly road between Schieggia and Gubbio ascends towards the S.W. The highest mountains visible are the *Monte Cucco* and the *Monte d'Ansciano*. After a good hour's drive we reach the summit of *Monte Calvo* (2970 ft.). The road then descends rapidly in a ravine, bounded by precipitous rocks, at the end of which lies Gubbio (a drive of 25 min. from the pass); to the left is the ancient aqueduct of Gubbio.

Gubbio (\**Leone d'Oro*, bargaining necessary; *Rosetta*, primitive, but clean and cheap; both in the *Piazza Vittorio Emanuele*), with 5000 inhab., lies at the foot and on the slopes of *Monte Calvo*. The town presents quite a mediæval appearance, and the proximity of the Apennines also give it a different character from most other Italian towns. Conspicuous among the houses is the huge *Palazzo dei Consoli*, and above them towers the church of *S. Ubaldo*.

Gubbio is the ancient *Iguvium* or *Eugubium*, mentioned by Cicero and Caesar. It was destroyed by the Goths, was besieged in 1155 by the Emp. Frederick I., then became an independent state, afterwards belonged to the Duchy of Urbino, and with it finally accrued to the States of the Church.

Gubbio was the native place of *Oderisi*, a famous miniature painter (d. about 1300), who is called by Dante in his *Purgatorio* (xi, 80) 'l'Onor d'Agobbio'; but no authentic work by his hand now exists. In the 14th and 15th cent. a branch of the Umbrian school flourished here, and among its masters, whose renown extended even beyond their native place, were *Guido PALMERUCCI* (1280-1345?) and several members of the *Nelli* family, particularly *Ottaviano Nelli* (d. 1444). — Gubbio occupies a still more important page in the history of ARTISTIC HANDICRAFTS. Like Urbino, *Pesaro*, and *Faenza*, it was noted for the manufacture of *Majolica*, or earthenware vases and tiles which were covered with a white coating of colour before being baked. One of the most distinguished majolica painters was 'MAESTRO GIORGIO' of Gubbio, who is said to have invented, or rather re-discovered and perfected, the metallic, ruby-coloured glazing for which the Italian majolicas are remarkable.

At the bottom of the spacious *Piazza Vittorio Emanuele* is the church of *S. Francesco*. We ascend hence by old-fashioned streets to the *PIAZZA DELLA SIGNORIA*, on the slope of the hill, supported by massive vaults, where the most conspicuous building is the —

\**PALAZZO DEI CONSOLI*, a huge pinnacled edifice with a tower, erected in 1332-46 by *Giovanello Maffei* of Gubbio, surnamed *Gattapone*, and at present disused. The ground-floor contains two slabs with Etruscan inscriptions. Fine \*view from the tower (fee 1/2 fr.). — Opposite rises the —

*PALAZZO PRETORIO*, now 'Residenza Municipale', containing several collections recently united here (fee 1/2-1 fr.).

On the first floor are the so-called *Eugubian Tablets*, which were discovered in 1440 near the ancient theatre. They are of bronze, and bear inscriptions, four in Umbrian, and three in Latin characters, which long baffled the investigation of the learned. They contain in the Umbrian language, an old Italian dialect akin to Latin, liturgical regulations and

formulæ of nearly uniform import, dating from different periods. The older, in the Umbrian character, are read from right to left. The later, in Latin letters, date from about the 2nd cent. B.C.

The upper saloon (handsome door) contains a number of pictures, including several fine works, chiefly of the Umbrian school; admirable wood-carving of the 15th and 16th cent.; cabinets, chairs, and a number of ancient and modern majolicas.

The third side of the piazza is occupied by the modern *Palazzo Ranghiasci-Brancalone*, the property of the Marchese of that name, who has a valuable collection of pictures and antiquities. Conte Fabiani-Beni, Piazza S. Martino, also possesses several good pictures.

Ascending the Via dei Duchi to the left, and then following the Via di S. Ubaldo, we reach the \*PALAZZO DEI DUCHI, an old Gothic edifice, which was remodelled by *Luciano Laurana*, the architect of the palace of Urbino. The colonnaded court is almost an exact reproduction of that of Urbino. The interior is quite a ruin.

Opposite the entrance to the court of the Pal. dei Duchi rises the CATHEDRAL OF S. MARIANO AND JACOPO MARTIRE, a structure of the 13th cent., destitute of aisles and so built against the slope of the hill that its back is embedded in the ground. The façade is adorned with early mediæval sculptures of the Four Evangelists. Among the pictures in the interior (first altar on the left) is a Madonna with SS. Ubaldo and Sebastian, by *Sinibaldo Ibi* of Gubbio. By the 2nd altar a \*Coronation of Mary Magdalene by *Timoteo della Vite*. The sacristy contains a Flemish vestment, presented by Pope Marcellus II.

The church of S. MARIA NUOVA, situated near the E. end of the Via delle Fonti, running above and parallel with the Corso, at the corner of the Via Nelli, contains an admirably preserved Madonna by Ottaviano Nelli, 1403.

*S. Pietro*, *S. Domenico*, *S. Agostino* (frescoes in the choir), and *S. Maria della Piaggiola* (outside the Porta Vittoria; over the high-altar, \*Madonna by Gentile da Fabriano), also contain pictures of the same period.

The ancient town extended farther into the plain than the modern. Among the ruins still existing is a *Theatre*, discovered in 1863, apparently of the republican era. It is not entirely excavated, but part of the external row of arches is preserved, and the stage, looking towards the town, is distinctly traceable. (It is reached from the Piazza Vittorio Emanuele by the Porta Trasimeno; we then turn to the right, and lastly pass through a modern gateway on the left, towards a farm.)

The road to Fossato, 11 M., skirts the foot of the range of hills, and then passes through a defile into the level valley of the *Chiascio* in which *Fossato* is situated, see p. 102.

FROM GUBBIO TO PERUGIA by the high-road 25 M. (carr. in 6 hrs., 30 fr.); bleak hill-country. The route viâ Fossato and Foligno is pleasanter.

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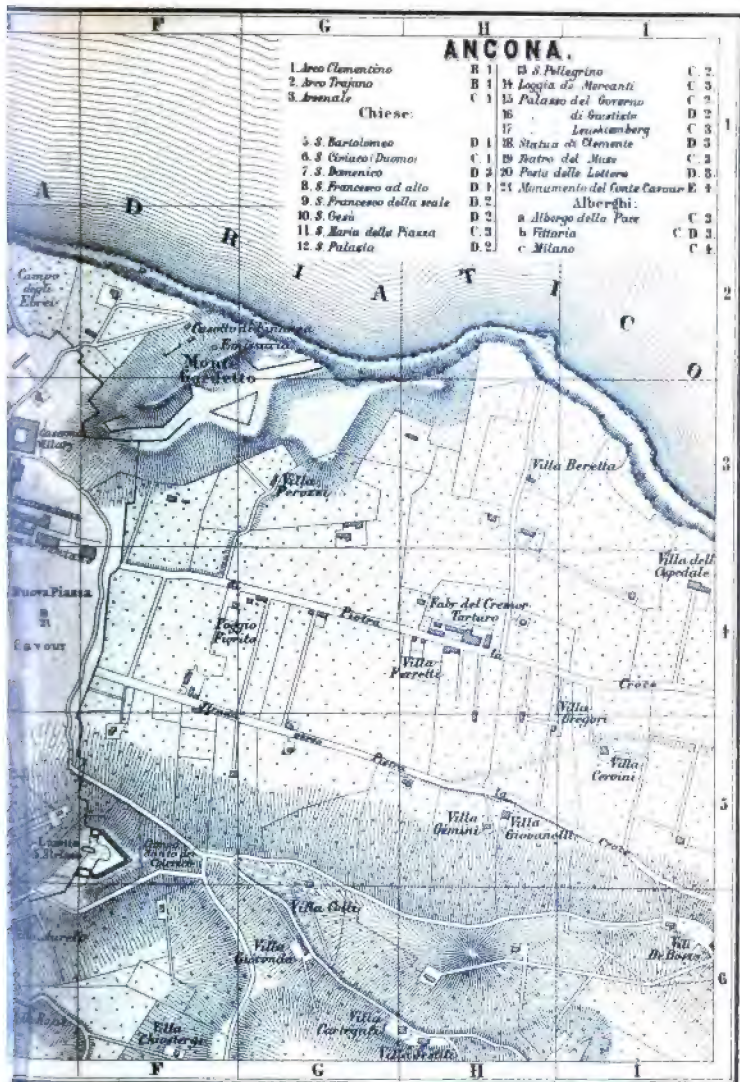
# ANCONA.

1. Arco Clementino
2. Arco Trajano
3. Arsenale

## Chiese:

5. S. Bartolomeo
6. S. Chisato (Damas)
7. S. Domenico
8. S. Francesco ad alto
9. S. Francesco della scale
10. S. Gesu
11. S. Maria della Piazza
12. S. Palasia

- |     |                                |       |
|-----|--------------------------------|-------|
| R 1 | 13. S. Pellegrino              | C 2   |
| B 1 | 14. Loggia di Mercanti         | C 3   |
| C 1 | 15. Palazzo del Gorgono        | C 2   |
|     | 16. di Guastalla               | D 2   |
|     | 17. Leuckenberg                | C 3   |
| D 1 | 18. Statua di Clemente         | D 3   |
| C 1 | 19. Teatro del Mice            | C 2   |
| D 2 | 20. Porta delle Lotture        | D 3   |
| D 1 | 21. Monumento del conte Cavour | E 4   |
| D 2 | Alberghi:                      |       |
|     | a. Albergo della Pace          | C 2   |
| C 3 | b. Vittoria                    | C D 3 |
| D 2 | c. Milano                      | C 4   |







13. **Ancona** and its Environs. Osimo. Loreto.  
 VITTORIA (Pl. b; C, D, 3), in the Corso, kept by P.  
 up, R. 2, B. 1 $\frac{1}{4}$ , D. 4, L. & A. 1 fr.; LA PACE (P.  
 MILANO (Pl. c; C, 4), Corso di Porta Pia, commu-  
 ribuses at the station - *Call*

**13. Ancona** (Pl. b; C, D, 3), in the Corso, kept by **Pietro Vittoria** (Pl. b; B. 1 $\frac{1}{4}$ , D. 4, L. & A. 1 fr.; LA PACE (Pl. a; up, R. 2, B. 1 $\frac{1}{4}$ , D. 4, L. & A. 1 fr.); **MILANO** (Pl. c; C, 4), Corso di Porta Pia, commercial, Hotel-omnibuses at the station. — **Caffè del Reale**, newly fitted up, garden. — **Dorico**, opposite the Exchange (p. 98). — **Rapini**, near the quay; with restaurant and garden. — **Commercio** (Pl. 20; 8-8 o'clock), **Piazza Roma**. — **Telegraph Office**, C. 36, on the quay.

**Cab from station to town**, incl. luggage, 1, at night  
For 1 hr. 1 $\frac{1}{2}$  fr.; each 1 $\frac{1}{2}$  hr. more,  
2 fr. 50 or 3 fr. 60 c. for 1 hr.; each 1 $\frac{1}{2}$  hr.

**Cab from station to town, incl. luggage, 1, at night**  
**— For 1 hr. 1½ fr.; each ½ hr. more,**  
**2 fr. 50 or 3 fr. 60 c. for 1 hr.; each ½ hr.**

of a province, with 28,000 inhab. (incl. upwards of 2000 are Jews, and possessing

Ancona, the capital of a province, with 28,000 inhab. (incl. suburbs 46,500), of whom upwards of 2000 are Jews, and possessing an excellent harbour, is beautifully situated between the promontories of *Monte Astagno* (Pl. C, 6) and *Monte Guasco* (Pl. C, 1). Since 1860 the government has improved the harbour and endeavoured to foster the trade of Ancona, but business has declined somewhat of late years, perhaps owing to the abolition of the free harbour in 1869. Silk and oil are largely manufactured here. Ancona was founded by Doric Greeks from Syracuse, and thence named *A. e. e.* 'elbow', and the harbour was enlarged by Trajan. In 1848 it was recovered from the ravages of the Goths and

somewhat of late years. The city was founded by Doric Greeks from Syracuse, and thence named  
 harbour in 1869. Silk and from the form of the promontory. It was  
 Ancona was founded by the Doric Greeks from Syracuse, and thence named  
 Ancona was founded by the Doric Greeks from Syracuse, and thence named  
 afterwards a Roman colony, and the harbour was enlarged by Trajan. In  
 the middle ages it repeatedly recovered from the ravages of the Goths and  
 others, and in 1532 was made over by Gonzaga to Pope Clement VII., who  
 built a fort and garrisoned it. Ancona is also frequently mentioned as a  
 fortress in modern history. Thus in 1796 it was surrendered to the French,  
 in 1805 to the French again; and in 1815 it was  
 in 1799 to the Austrians, in order to keep in check the Austrians,  
 coded to the pope, the surrounding provinces. In 1849 the town revolted,  
 was garrisoned by the Austrians. On 20th Sept., 1860,  
 but on 18th June was recaptured by the Austrians. On 20th Sept., 1860,  
 eleven days after the Battle of Castelfidardo (p. 99), it was finally occupied  
 by the Italians.  
 THE HARBOUR, an oval basin of about 990 by 880 yds. in dia-  
 meter, is considered one of the best in Italy. A handsome quay,  
 recently been completed. The N. pier

The HARBOUR, an oval basin of about 990 by 880 yds. in diameter, is considered one of the best in Italy. A handsome quay, called the *Banchine*, has recently been completed. The N. pier is of ancient Roman origin. At the beginning of it rises the marble \**Triumphal Arch* (Pl. 2; B, 1), erected A. D. 112 by the Roman senate in honour of Trajan on the completion of the new quays, as the inscription records, and one of the finest existing ancient works of the kind. The holes to which its original bronze enrichments were attached are still observed. The new pier constructed by Pope Clement XII., a continuation of the old, also boasts of a *Triumphal Arch* (Pl. 1; B, 1), designed by *Vanvitelli*, but far inferior to the other. Its façade is towards the sea and has no inscription. At the S. angle of the harbour is the old Lazzaretto, built in 1732.

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now a bonded warehouse (*Magazzini Generali*, Pl. B, 5): The harbour is defended by several forts.

The \**Cathedral of S. Ciriaco* (Pl. 6; C, 1), dedicated to the first bishop of Ancona, stands on the *Monte Guasco* (Pl. C, 1), one of the above-named promontories, which shelters the harbour from the N.E., and an excellent point of view. The church occupies the site of a temple of Venus mentioned by Catullus and Juvenal, and contains ten beautiful columns which once belonged to the ancient temple. Like St. Mark's at Venice, it is in a mixed Lombard and Oriental style of architecture, and in the form of a Greek cross, each of the arms being flanked with aisles. The octagonal dome over the centre of the cross is one of the oldest in Italy. The façade, which is said to have been designed by *Margaritone d'Arezzo* in the 13th cent., has a beautiful Gothic portico, the foremost columns of which rest on red lions.

The CRYPT OF THE RIGHT TRANSEPT contains the \**Sarcophagus of Titus Gorgonius*, Prætor of Ancona, with scenes from the life of Christ (the Nativity, Adoration, Baptism, Entry into Jerusalem, Christ before Pilate, Christ as Judge, Christ and the apostles with Gorgonius and his wife at the Saviour's feet), and other Christian antiquities (Mary and two saints, head of Christ of 1213, Entombment in painted terracotta, etc.). — The CRYPT OF THE LEFT (modernised) TRANSEPT contains the tombs of SS. Cyriacus, Marcellinus, and Liberius, in the rococo style.

Within a house at the foot of the cathedral are scanty remains of a Roman *Amphitheatre*.

The *Palazzo Comunale* (Pl. 15; C, 2) contains a few unimportant Roman antiquities, and several ancient and modern pictures.

The *Strada delle Scuole* descends thence to the left, to the church of *S. Francesco* (Pl. 9; D, 3; now a barrack), resting on a massive substructure, with a very rich Gothic \*portal. — The street next leads (r.) to the *Prefettura*. In front of the fine Renaissance archway leading into the court we turn to the right (Contr. della Catena) to the church of *S. Maria della Piazza* (Pl. 11; C, 3), with its peculiar Romanesque-Lombard \*Façade of the 12th cent. and traces of a Projected portico. The choir contains a \**Madonna by Lorenzo Lotto*. — We now return through the *Prefettura* (with fine pointed arcades to the left in the court) to the *Piazza Maggiore*, or *di S. Domenico* (Pl. D, 3), surrounded by lofty houses and adorned with a statue of *Clement XII* (Corsini, 1730-40). The church of *S. Domenico* contains two pictures by *Titian* (in the choir and over the last altar on the right) and a very large Assumption by *Lor. Lotto* (first altar on the right). — Quitting the piazza on the side opposite the statue of *Clement XII* (Exchange, Pl. 14; C, 3), an early Gothic edifice with Moorish touches, by *Tibaldi*; over the door is an equestrian statue. — The street to the left leads to the *Piazza del Teatro* (Pl. C, 3), the centre of business, beyond which rises the church of *S. Agostino* (Pl. 4; C, 4) with a late Gothic portal showing a Renaissance tendency.

From the Piazza del Teatro the well-paved CORSO VITTORIO EMANUELE (Pl. C, D, 4) ascends towards the E., through the new quarters of the town. At the end is the spacious PIAZZA CAVOUR, with a colossal statue of the minister in the centre (Pl. 21; E, 4), erected in 1868.

#### EXCURSIONS FROM ANCONA.

The Province of Ancona, the ancient *Picenum*, is a remarkably fertile district, replete with beautiful scenery. The Apennines send forth a series of parallel spurs towards the sea, forming a number of short, but picturesque valleys. The towns and villages are invariably situated conspicuously on the heights. To the W. the view is bounded by the *Central Apennines*, which here attain their greatest elevation in several continuous ranges, from the *Montagna della Sibilla* to the *Gran Sasso d'Italia* (9817 ft.), and are covered with snow till July. Towards the E. glitters the broad Adriatic, on which numerous sails are visible in clear weather.

On the coast, 9 M. to the S. of Ancona, rises the \***Monte Conero** (1763 ft.), with an old Camaldulensian monastery, commanding a superb panorama. The pedestrian follows a tolerable road over the coast-hills nearly to (7 M.) *Sirolo* (2000 inhab.), whence a path to the left ascends in  $\frac{3}{4}$  hr. to the top. A carriage (see p. 97) may be taken as far as the foot of the hill.

The ANCONA-FOGGIA RAILWAY (to Loreto, 15 M., in 54 min., fares 2 fr. 70, 1 fr. 90, 1 fr. 45 c.; to Porto Civitanova, 27 M., in 1 hr. 5 min. to  $1\frac{3}{4}$  hr.) penetrates the heights enclosing Ancona by means of a tunnel. To the left, Monte Conero. 4 M. *Varano*.

10 M. **Osimo** (*Albergo della Corona*, in the market-place; omnibus from the station to the town,  $2\frac{1}{2}$  M., 60 c.), the ancient *Aurimum*, colonised by the Romans B.C. 157, and mentioned by Cæsar, is now a country-town with 5000 inhab., and lies on a hill in a commanding position. The greater part of the \***Town Wall**, dating from the 2nd cent. B.C., still exists. A walk round it affords a beautiful view. The *Palazzo Pubblico* in the large *Piazza* contains inscriptions and statues of celebrated natives of the place, dating from the imperial epoch, but barbarously mutilated on the occasion of the capture of the town in the 16th cent. One of the inscriptions mentions Pompey, who resided at Picenum. — From Osimo to Loreto one-horse carr. in  $1\frac{1}{2}$  hr. (about 5 fr.).

Proceeding hence by railway, we perceive, to the right, *Castelfidardo*, where on 18th Sept. 1860, the papal troops under Lamoricière were totally defeated by the Italians under Cialdini.

15 M. **Loreto** (*Campanella*, or *Posta*, in the principal street *Pace*; omnibus to the town 60 c.), situated on a hill at some distance from the line, and affording admirable \*Views of the sea, the Apennines, and the province of Ancona, is a celebrated resort of pilgrims (nearly half a million annually). It consists of little more than a single long street, full of booths for the sale of rosaries, medals, images, etc., and is much infested by beggars.

According to the legend, the house of the Virgin at Nazareth became an object of profound veneration after the year 336, when the

Empress Helena, mother of Constantine, made a pilgrimage thither, and caused a basilica to be erected over it. Owing to the incursions of the Saracens the basilica fell to decay, and after the loss of Ptolemais the *Casa Santa* was miraculously transplanted by the hands of angels in 1291 to the coast of Dalmatia (the precise spot being between Fiume and Tersatto), where it remained undisturbed during three years. For some unknown reason, however, it was again removed by angels during the night, and deposited near Recanati, on the ground of a certain widow *Laureta* (whence the name *Loreto*). A church was erected over it, and houses soon sprang up for the accommodation of the believers who flocked to the spot. In 1588 Pope Sixtus V. accorded to Loreto the privileges of a town.

Among the numerous pilgrims who have visited this spot may be mentioned Tasso, who thus alludes to it:—

*'Ecco fra le tempeste, e i fieri venti  
Di questo grande e spazioso mare,  
O santa Stella, il tuo splendor m'ha scorto,  
Ch' illustra e scalda pur l'umane menti'.*

The \*CHIESA DELLA CASA SANTA has been repeatedly restored since 1464. The handsome façade was erected under Sixtus V., a colossal statue of whom adorns the entrance flight of steps. Over the principal door is a life-size statue of the Madonna and Child, by *Girolamo Lombardo*, his sons, and his pupils; there are also three superb bronze-doors, executed under Pope Paul V., 1605-21. The campanile, designed by *Vanvitelli*, is a very lofty structure in arrichly decorated style, surmounted by an octagonal pyramid. The principal bell, presented by Pope Leo X. in 1516, weighs 11 tons.

In the INTERIOR, to the left of the entrance, is a beautiful 'font, cast in bronze by *Tiburzio Verzelli* and *Giambattista Vitale*, and adorned with basreliefs and figures of Faith, Hope, Charity, and Fortitude. On the altars and in the chapels of the nave are \*Mosaics representing St. Francis of Assisi, by *Domenichino*, and the Archangel Michael, by *Guido Reni*; also a number of valuable pictures, frescoes, and sculptures.

In the centre of the church rises the '*Casa Santa*' (or 'Holy House'), a simple brick-building, 13½ ft. in height, 28 ft. in length, and 12½ ft. in width, surrounded by a lofty \**Marble Screen* designed by *Bramante*, and executed by *Andrea Sansovino*, *Girolamo Lombardo*, *Giovanni da Bologna*, *Bandinelli*, *Tribolo*, *Guglielmo della Porta*, etc., with bronze doors by *Girolamo Lombardo*. This handsome work was begun under Leo X., continued under Clement VII., and completed under Paul III. It is adorned with statues of prophets and sibyls, and with reliefs, among which may be mentioned:—

W. Side. Annunciation, by *Sansovino*, termed by Vasari, '*una opera divina*'; smaller representations by *San Gallo*, *Gir. Lombardo*, and *Guglielmo della Porta*.

S. Side. Nativity, by *Sansovino*; David and Goliath, Sibyls, Adoration of the Magi, by other masters.

E. Side. Arrival of the *Santa Casa* at Loreto, by *Niccolò Tribolo*; above it Death of the Virgin, by *Domenico Aimo* of Bologna.

N. Side. Nativity of the Virgin, begun by *Sansovino*, continued by *Baccio Bandinelli* and *Rafaële da Montelupo*. Basreliefs: Nuptials of the Virgin, by the same masters.

In a niche of the interior is a small image of the Virgin and Child in cedar, painted black, attributed to St. Luke. It is richly adorned with jewels, the lustre of which is enhanced by silver lamps always kept burning. In 1798 it was carried off to Paris by the French.

In the N. TRANSEPT is the entrance to the \**Treasury* (open to the public on Sund. till 11.30 a.m.; at other times fee 1 fr.), which contains 'valuable votive offerings and curiosities, the gifts of monarchs and persons of rank. Several of the treasures disappeared at the time of the Peace of

Tolentino (1787).

The ceiling-painting is by *Pomarancio*, who also painted the now damaged frescoes in the dome.

In the Piazza in front of the church are situated the *Jesuits' College* and the —

\*PALAZZO APOSTOLICO, begun in 1510 from designs by *Bramante*. It contains a small picture-gallery (*Titian*, Christ and the woman taken in adultery; *Vouet*, Last Supper; *Schidone*, St. Clara; etc.), and a \*Collection of *Majolicas* (formerly in the adjacent chemist's shop), chiefly from the celebrated manufactory in Urbino.

RAILWAY from Loreto in 20 min. to —

17½ M. **Recanati**, loftily situated at some distance from the line, and commanding charming views. It was a fortified and important place in the middle ages. A charter of municipal privileges accorded to it by Emp. Frederick II. in 1229 is shown at the *Palazzo Comunale*. The Cathedral of *S. Flaviano*, with a Gothic porch, contains the monument of Gregory XII., of 1417. Several of the palaces deserve notice, especially that of the *Leopardi*, containing the collections of the scholar and poet *Giacomo Leopardi* (d. 1837).

Excursion from Recanati to *Macerata* (p. 103), passing the ruins of *Helvia Ricina* (remains of an amphitheatre, bridge, etc., on the *Potenza*). Omnibus from *Macerata* to stat. *Civitanova*.

The train crosses the *Potenza*. 23 M. *Potenza Picena*, named after a Roman colony, the ruins of which have disappeared. On the hill, 4½ M. distant, lies *Montesanto*.

27 M. *Porto Civitanova*, at the mouth of the *Chienti*; the town of *Civitanova* lies 1 M. inland. — Thence to *Macerata*, see p. 103.

To *Pescara*, *Foggia*, etc. see *Baedeker's S. Italy*.

## 14. From Ancona to Foligno (*Orte*, *Rome*).

80 M. RAILWAY. Express in 4¼ hrs. (fares 14 fr. 60, 10 fr. 28 c.). Ordinary train in 4¾-6¼ hrs. (fares 13 fr. 85, 9 fr. 50, 6 fr. 60 c.). To *Rome* (184 M.) in 9½ hrs. (fares 35 fr. 60, 24 fr. 70 c.).

The train runs on the rails of the *Bologna* line, which with the old road skirts the coast (to the right a retrospect of the town and harbour), as far as (5 M.) *Falconara* (p. 93).

Here the train diverges to the S.W. into the valley of the *Esino* (Lat. *Esis*), which it soon crosses at (10 M.) *Chiaravalle*, a small town.

17 M. **Jesi**, with 19,300 inhab. (incl. villages), now one of the most prosperous manufacturing towns of the province, was the ancient *Æsis*, where the Emp. Frederick II., the illustrious son of Henry VI. and *Constantia* of Sicily, and grandson of Frederick Barbarossa, was born on 26th Dec. 1194. Hence Jesi bears the name of the 'royal city'. The cathedral is dedicated to the martyr *Septimius*, who was the first bishop of the place in 308. Jesi also the birthplace of the composer *G. Spontini* (b. 1778, d. 1845). The valley contracts, and the train crosses the river twice.

*Castel Planio*. Beyond (30 M.) *Serra S. Quirico*, near *Monte Rosso*, the valley narrows to a wild ravine, endangered by falling rocks. Long tunnel through the *Monte Rosso*. 37 M. *Albaccina*.

About  $7\frac{1}{2}$  M. to the S. lies *Matelica*, a town with 4000 inhab., possessing pictures by *Palmezzano* and *Eusebio di S. Giorgio* in the church of S. Francesco, and a small picture gallery in the *Pal. Piersanti*. From *Matelica* to *Camerino* (p. 103)  $3\frac{1}{2}$  M., to *San Severino* (p. 108) 11 M.

$44\frac{1}{2}$  M. **Fabriano** (*Leon d'Oro*; *Campana*), a prosperous town with 18,000 inhab. (incl. suburbs), noted since the 14th cent. for its paper-manufactories, lies near the sites of the ancient *Tuficum* and *Attidium*. The *Town Hall* contains ancient inscriptions and a small collection of pictures. The *Campanile* opposite bears a bombastic inscription about the unity of Italy. The churches of *S. Niccolò*, *S. Benedetto*, *S. Agostino*, and *S. Lucia*, and the private houses *Casa Morichi* and *Fornari*, contain pictures of the *Fabriano school*, the chief master of which was *Gentile da Fabriano* (? 1370-1450; see p. 48). The *Marchese Possenti* has a valuable \*Collection of ivory objects.

From *Fabriano* a good mountain-road (9 M.) leads by the picturesque *La Genga* to the lofty *Sassoferrato*, situated in a fertile valley, consisting of the upper and lower town, with 2000 inhab., and possessing interesting churches and pictures. *Giambattista Salvi*, surnamed *Sassoferrato*, was born here in 1606; he was especially noted for his *Madonnas*, and died at *Rome* in 1685. *S. Pietro* contains a *Madonna* by him. In the vicinity are the ruins of the ancient *Sentinum*, where, B. C. 296, the great decisive battle took place between the *Romans* and the allied *Samnites*, *Gauls*, *Umbrians*, and *Etruscans*, in which the consul *Decius* heroically sacrificed himself. The *Roman supremacy* over the whole of *Italy* was thus established.

Beyond *Fabriano* the train skirts the brook *Giano*, and penetrates the central *Apennine chain* by a tunnel  $1\frac{1}{4}$  M. long.

$54\frac{1}{2}$  M. *Fossato* (diligence to *Gubbio* three times daily; p. 95); here we enter the plain of the *Chiascio*. To the left on the hill, *Palazzolo*; to the right, *Pellegrino*; then, to the left, *Palazzo* and *S. Facondino*.

58 M. *Gualdo Tadino*, a small town with 7000 inhab., lies about 2 M. from the railway, near the insignificant ruins of the ancient *Tadinum*. In 552 *Narses* defeated and slew the *Ostrogothic king Totilas* here, and owing to this victory, soon gained possession of *Rome*. The church of *S. Francesco* contains an altar-piece by *Niccolò da Foligno*, of 1471. The cathedral has a fine rose-window; in the sacristy, pictures by *Niccolò da Foligno*.

The train gradually descends to (69 M.) *Nocera*, an episcopal town, on the site of the ancient *Nuceria*, a city of the *Umbri*, near which are mineral springs, known since 1510. It then enters the narrow *Val Topina*, crosses the brook several times, passes through a tunnel, and descends by *Ponte Centesimo* to —

80 M. *Foligno*; thence to *Rome*, see p. 75 et seq.



[illegible]

**Foligno**, see p. 75



### Restaurants.

11/4, A. 3/4, D. 4 fr. <sup>3</sup> these visitors are expected to dine at the table d'hôte della Rosa. — At all Travellers who have some acquaintance with the less expensive to procure apartments at one of the following Hôtels Garnis. take their meals at a café or restaurant, and they will find it independent: — ORIENTE AND SCANDINAVIA (Pl. I, 19, ab), V. 2 1/2 fr., well spoken of; ALBERT (Pl. I, 17, g), Vico del Tritone 6, R. 2 1/2 fr., commended; CESARI (Pl. I, 16, n), Via di Pietra. E. d'Alibert, quiet and should always be made beforehand. Enquire as to charges. — TELLENBACH, Piazza di Spagna 51, 10-12 fr.; MR. Pensions. — ME. PIAZZA 93; BELLEVUE DI PINCRO, Via di Porta Pincia; SMITH, in the same Pension 8-10 fr.; MRS. SHEARMAN (American), V. 18, English hostess, COSTA, Via del Babuino 22, pension 6 1/2-8 fr.; FRANCES, 18, Croce 71; MR. E. MASSON, Via del Tritone 28, 2nd floor, pension 6-8 1/2 fr.; MME. P. Pension may also be made at most of the above.

arrangements. The best are situated in the quarter bound  
the Via del Babuino on one side, and by the Piazza  
the Due Macelli on the other, and also in the Via Ca  
Piazza Barberini, and other streets on the Pinc  
e, and often the least sunny, are in the Corso, Piazza  
Babuino. A northern aspect should be studious  
delation made for stove, carpet, and attendance (stu  
Rent of two well-furnished rooms in a good locality is  
\$30 fr per month; for a suite of 3-5 rooms 500-500

avanti, serviti  
tappeti, one room  
250 fr., one more  
and even more.  
tane, and that nei  
streets (as the Via  
Pl. II, 20) the  
with regard to  
almost every street  
are frequently obse  
not, the travell  
Artists generally reside in the Via Sistina, Quattro F  
In the Forum of Trajan and the adjoining  
della Consolazione near S. Maria della Consolazione  
may obtain sunny apartments, conveniently situat  
ancient part of the town. Rooms may be procure  
in the strangers' quarter, where notices and placar  
d; but, as they are seldom removed when the roo  
must be prepared for a number of fruitless enquir  
apartments in the Corso should come to an und  
a part of the windows for the Carnival. — House are

Those who stand by the side of the Firewood at Piccielli's, Piazza di Spagna  
Karl Pochalsky, Corso 456.  
Rome does not possess a complete Directory; but much information  
is afforded by the Guida Commerciali della Città di Roma, published  
by Tito Monaci (6 fr.). An unknown address may be ascertained at  
Ufficio di Anagrafe in the Capitol, under the arches of Vignola, above  
the stairs leading to those of more moderate pretensions are called Trattorie  
Restaurants (those up and expensive (D. 6 fr. and upwards) — Nazzari  
Spillmann Frères, Via Condotti 10; Spillmann

Handsome. — 81, *Renaud*, Via della Croce 21; *Café di Roma* (p. 10).  
 Piazza di Spagna 13; with good French cuisine: *Corradetti*, Via della Croce  
 121 (these establishments also supply families with  
 Second class, 121 own apartments, for 2 pers. 4-6, 3 pers. 6-8 fr.). — T.  
 81; *Lisi*, Via Frattina 121, and the *Birreria Morreo & Co.* (V.  
 dinners at their *mento, di Venezia*, and the *Restaurant Cavour*, Via de  
*Café del Parlam*, are also good restaurants. *Trattoria di Roma*, Palazzo Marignoli, Via S. Claudio 10  
*Café*, Corso 197, 17; *Trattoria di Roma*, Palazzo Marignoli, Via S. Claudio 10  
 beer), (Pl. I, 16, 17); are recommended to those who have some acquaint  
 Mercedes (Pl. I, 16, 17); are recommended to those who have some acquaint  
 The *TRATTORIA* are recommended to those who have some acquaint  
 to the language to the left; *Falcone*, Piazza di S. Eustachio 10

tance with the Pantheon (Roman cuisine); *Posta*, Via Colonna 36; *Ristorante*  
1, opposite the Pantheon (Roman cuisine); *Pizzeria*, near the Pantheon (Roman  
*du Chate*, beyond the new Ripetta bridge, with a pleasant garden; *Ty-*  
*toria di Roma*, Via S. Claudio 90; *Trattoria Piemontese*, Piazza Trevi  
(Piedmontese cuisine); *Rebecchino*, Via Bocca di Leone 7. The follow-  
are unpretending: *Gabbione*, Via del Lavatore 40, by the Fontana Trevi;  
*Tre Re*, Via S. Marco 5; *Torretta*, Via della Torretta 1, near the Palazzo  
Borghese; *Trate*, degli Artisti, Via della Vite 68 (Vienna beer); *Cari-*  
Via Monte Catini 12; *Genio*, Via Due Macelli 12, moderate; *Bucci*, Pesche-  
delle Coppelle 54-57 (fish and "zuppa alla marinara").

ormation.

houses, comp. Introd.): — *Palombella*, Via della Pa-  
ne of the Pantheon to the right (with a better room on  
ck Montefascone 'Est-Est', Monte Pulciano, Orvieto, and  
et Ghetto ('Jewish tavern'), Via Rua 111 (Pl. II, 17); *Cam-*  
Theatre of Marcellus, Via di Monte Savelli 78, a side-  
Montanara; the *Osteria* Via della Croce 76a; the *Osteria*  
Trevi 95; the *Osteria* Via della Pietra 67 (good Gen-  
Cucciarella, Via dell' Arco dei Tolomei 23, a cross-  
of the Lungaretta (coming from the Ponte S. Barto-  
then to the left). There are also favourite Osterie  
(p. 253), on the *Prati del Castello* (p. 186; much fre-  
and holidays), and by the *Ponte Molle* (p. 357).  
vines of the environs of Rome (*Vino dei Castelli Romani*)  
ved in clear bottles containing one, a half, or a fifth litre  
and the better qualities in smaller bottles (fiaschetti).  
are *Velletri*, *Genzano* (8-10s. per mezzo litro), *Orvieto*  
(*Est-Est*, comp. p. 66; 30s.), and *Aleatico* (25s.).  
Tuscan WINE-HOUSES is the *Cantina Toscanelli*, Via della  
and Piedmontese wine also in the *Via dell' Archetto*.  
generally served in large bottles (fiaschi) coved with  
ymment is made according to the quantity consumed (6-10s.

are sold at the restaurants (p. 105), and by *Morin*, Via  
Presenzi, Via della Croce 32; *Burnel & Guichard Ainé*,  
French wines are sold by *Boudrani*, Corso 477, and  
Aragno, Corso 237, Piazza Sciarra, and Piazza  
118-120 (good Roman wine); *Giacosa*, Via della Maddalena  
Via del Tritone 13A; *Morteo* (see p. 105).  
The best is sold at the *Birreria Morteo & Co.*, Corso  
better dining-room by *Via S. Claudio* 79 (Vienna beer  
see p. 105; branch-establishment, *Via delle Vergini* 6,  
Teatro Quirino, near the Fontana Trevi; *Carlin*, see p. 105;  
Corso 158, 159. — Roman beer is brewed and sold by  
Due Macelli 74; *Via di S. Giuseppe*, Capo le Case 24;  
and by the 'liquoristi'.  
Parlamento, Corso 203; *Roma*, Corso 426-433, dear; *deglì Specchi*,  
near the post-office; *Venezia*, Corso 289-290; *Nazionale*,  
Corso (179) and *Via delle Convertite*; *Greco*, *Via Condotti* 86,  
Via Due Macelli 91, both frequented by artists. Other cafés  
street; coffee generally good; sent, if desired, to private  
ices at the *Sorbetteria Napoletana*, *Via dell' Impresa*  
N. of the Piazza Colonna, 30-50 c. per portion.  
Ronzi & Singer, in the Piazza Colonna, corner of the  
Presoli, *Via della Stamperia* 18; *Ramazzotti*, *Via Fratina* 76;  
Piazza di Spagna 281, 82 (comp. p. 105). — ENGLISH BAKER,  
100; *German*, *Via Bocca di Leone* 9, *Via della Croce* 88;  
del Foro Traiano 24. — GROCERS: *Donzelli*, *Via della Croce*  
A; *Loce*, *Piazza di Spagna* 76 (good tea). — FRUIT-SHOPS:  
Piazza S. Lorenzo in Lucina 19; *Posidoro*, *Via dell' Angelo*

(comp. Introd.) at the *Regia dei Tabacchi*, corner of the Corso  
Sciarra; foreign cigars 25 c. and upwards.  
As exorbitant demands are often made, the following aver-  
regular frequenters 5 soldi. To attendants who open doors  
rches, gardens, etc., 5s.; for other services (guidance, expla-  
etc.), 1/2 fr. — It is also usual to give a trifle (1-2s.) to the

2 fr.; fee 25 c.) at the hotels; also *Vicolo d'Alibert* 1, *Via*  
*Babouin* 96, *Via Ripetta* 116. — *Hydropathic Establishments*:  
de' Monti 15; *Piazza del Plebiscito* (Pl. I, 10); *Via Crociferi* 44.

**HAIRDRESSERS:** *Giardinieri*, Corso 423; *Lancia*, Via Condotti 48, 1st floor; *Pasquali*, Via Condotti 11; all with ladies' rooms. — *Perfumers*, Corso 380, 342, 343.

**LIRUX D' AÏSANCE** (10 c.): Vicolo del Sdrucicolo, near the Piazza Colonna; Piazza dei Cappuccini, near the Piazza Barberini; Passeggiata di Ripetta; in the colonnade of the Piazza of St. Peter, on the side next the Porta Angelica; end of the Via Belsiana; near the Piazza Margana; on the Pincio; outside the Porta del Popolo, to the left.

**Climate** (comp. Introd.). The mean temperature at Rome is 60° Fahr.; the greatest heat in summer being about 100° in the shade, and the greatest cold about 21°. Snow falls rarely, and does not lie long. The average temperature in January is 45°, in July 75°. The pleasantest season is from the beginning of October to the end of May. In summer when the fever-laden *aria cattiva* prevails, all the inhabitants who can afford it make a point of leaving the city. The prevalent winds are the *Tramontana*, or north wind, which generally brings clear and bracing weather, and the *Scirocco*, or south wind, which is relaxing and rainy. As the temperature usually falls rapidly after sunset, and colds are very easily caught, the traveller should not dress too lightly. Invalids should of course consult their medical advisers before choosing rooms, but even persons in robust health will do well to remember the Roman proverb: '*Dove non va il sole, va il medico*'.

**Physicians.** English: *Aitken*, Via Frattina 52; *Gason*, Via S. Sebastiano 6; *Gregor*, Piazza di Spagna 3; *MacMillan*, Palazzo del Bufalo, Via del Nazareno; *Steel*, Via Condotti 21, 2nd floor; *Thompson* (American), Via Nazionale 323. — German: *Erhardt*, Mario de' Fiori 16; *v. Fleischl*, Via Borgognone 82; *Hoyer*, Via delle Carrozze 52; *Weber*, Via Sistina 86; *v. Wendt*, Via Due Macelli 3; *Wittmer*, Via delle Quattro Fontane 17; *Held* (homœopath), Palazzo Poli, Piazza Poli; *Zawerthal*, professor at the university, for pulmonary complaints, Via Fontanella di Borghese 46, Pal. Fausti. — Italian: *Ceccarelli*, Pal. Salviati, Corso; *Manassei*, Via de' Lucchesi 9; *Nardini*, Pal. Doria, in the Piazza Venezia (hour for consultation 3-4); *Pantaleoni*, Ripetta 102; *Fedeli*, Via Condotti 44. — **OCULISTS:** *Dantone*, Piazza Monte Citorio 21 (hours for consultation 11-1); *Businelli*, Palazzo Fiano, Piazza S. Lorenzo in Lucina (consultations 2-4). — **SURGEONS:** *Mazzoni* (accoucheur and operator), Mario de' Fiori 89; *Torianti*, Via di Marforio 106, i., first floor. — **DENTISTS:** *Chamberlain*, Piazza di Spagna 44; *Curtis* (American), Piazza di Spagna 83, i., 1st floor; *Galassi*, Piazza di Spagna 68; *Castellini*, Via della Colonna 28; *Martin*, Corso 389; *Newmans*, Via Babuino 68; *Stehlin*, Corso 101.

**Chemists:** *Stinimberghi*, Via Condotti 64-66, patronised by the English and American embassies; *Baker & Co.*, Corso 496, patronised by the German embassy; *Borioni*, Via del Babuino 96, 99; *Marignani*, Corso 435; other Italian chemists in every part of the town. — **SURGICAL INSTRUMENTS:** *Innemen*, Via Frattina 134.

**Bankers.** English: *Macbean & Co.*, Corso 378; *Maquay, Hooker, & Co.*, Piazza di Spagna 20; *Plowden & Co.*, Via Mercede 50. Italian: *Cerasi*, Via Babuino 51; *Marignoli Tomassini*, Corso 374; *Spada, Flamini, & Co.*, Pal. Torlonia, Via Condotti 20. German: *Schmitt, Nast, & Co.*, Via della Vite 11; *Wedekind*, Palazzo Chigi, Piazza Colonna; *Theoph. Linder* (Swiss), Via Condotti 9; *Canzini, Fueter, & Co.*, Corso 160. — **Money Changers** in the Corso, Via Condotti, etc. (comp. Introd.).

**Booksellers.** *Lescher & Co.*, Corso 307, Palazzo Simonetti, entered from Via del Collegio Romano; *Spithöver*, Piazza di Spagna 84, 85; *Müller* ('Libreria Centrale'), Corso 146, Pal. Bernini; English, German, and French books at all these. *Fratelli Bocca*, Corso 217, largest stock of Italian books. — Religious works and music, Via di Propaganda Fide 6. — **MAPS** at *Bossi's*, Via Condotti 72. — **OLD BOOKS** at *Ferretti's*, Via della Minerva 60; also at *Lescher's* and *Spithöver's*. — **BOOKBINDERS.** *Andersen*, Vicolo Due Macelli 35 (Roman bindings, etc.); *Schmidt*, Via della Purificazione 35; *Olivieri*, Via Frattina 1; *Moschetti*, Via Vittoria 47.

**Libraries.** The principal public and private Roman libraries, which however do not lend out books, are: — *Biblioteca Apostolica Vaticana*, see p. 322. Permessi addressed by the cardinal secretary of state to the chief librarian, see p. 323. Readers admitted from the middle of Nov. to the middle of June, 8-12 o'clock; the library is closed on Sundays and Thursdays. — *Biblioteca Alessandrina* in the Sapienza (p. 194); enter by principal portal, ascend stairs to the left, and traverse the gallery. Open daily except Sundays: from Oct. to March 8-2 and 6-9; from April to Sept. 8-2 and 7-10. — *Biblioteca Angelica* (p. 193), open to the public daily 9-2, except Sundays; closed in Oct. — *Biblioteca Barberina* (p. 168), open to the public on Thursd. 9-2; closed from the middle of Sept. to the end of Oct. — *Biblioteca Casanatensis* (p. 197), open to the public daily, 9-3, except Sundays. — *Biblioteca Chisiana* (p. 146), admission by permesso, obtainable through the traveller's embassy, Thursd. 9-12; closed in summer. — *Biblioteca Corsiniana* (p. 329), open to the public daily for three hours before Ave Maria, except Sund. and Wed.; closed from 1st Aug. to 4th Nov. — *Biblioteca Vallicelliana* (p. 202), open on Wed., Thurs., and Sat., 8½-12. — *Biblioteca Vittorio Emanuele* (p. 148), open daily, 9-3 and 7-10 (in summer 8-11). — *New State Archives*, see p. 148.

**Lending Libraries.** English books at *Lescher's* (see above). The German *Bibliothek des Künstlervereins* and the *Bibliothek der Deutschen in Rom* in the Palazzo Caffarelli (p. 210) are available to subscribers only.

**Reading-Rooms.** *Circolo Filologico*, Via del Collegio Romano (Times, Daily News, Athenæum, etc.; Journal des Débats, Revue des Deux Mondes); subscription 7 fr. per month. *Piate*, Piazza di Spagna 1.

**Newspapers**, very numerous, 5-10c. per number: *Opinione*, 10c.; *Diritto*, 10c.; *Libertà*, 5c.; *Italie* (in French, containing a list of the sights of the day), 10c.; *Famfulia* (similar to the Paris Figaro), 5c.; *Capitale*, radical, 5c.; *Osservatore Romano* and *Voce della Verità*, both clerical.

**Teachers of Italian** (2-3 fr. per lesson): enquire at the booksellers'.

**Music.** Teachers of music and singing may be heard of at the booksellers' or at the music-shops mentioned below. *M. Ravennate*, a Dane, is a well known composer and teacher of the piano, Ripetta 39. — Pianos at the *Stabilimento di Pianoforte e Musica*, Via Condotti 29, with a large musical circulating library; *Carlo Ducet*, Palazzo Ruspoli, Fontanella Borghese; *Marchisio*, Via Frattina 135; *Franchi & Co.*, Corso 387; *Paolo Puccet*, Via Beisiana 70. Music libraries: Corso 392, 140, and 283; *Bartolo*, Via Condotti 70. — Strings at *Serafini's*, Via della Valle 46.

**Studios. SCULPTORS:** *Achtermann*, Piazza de' Cappuccini 1; *L. Assiglioni*, Via S. Nicola di Tolentino 2; *C. & R. Cauer*, Via della Frezza 59; *Dausch*, Via S. Giacomo 18; *d'Epinay* (French), Via Sistina 57; *Galletti*, Via Laurina 31; *Gerhard*, Passeggiata di Ripetta 33; *A. Gilbert*, Via S. Basilio 18; *Jerichau*, Piazza del Popolo 3; *Ives* (English), Via Margutta 53; *Jos. Kopp*, Vicolo degli Incurabili 8; *Mayer*, Corso 504; *Monteverde*, Piazza dell'Indipendenza; *Müller* (of Coburg), Pass. di Ripetta 16; *Piehl*, Via S. Basilio 44; *Rogers* (American), Via Margutta 53; *F. Schulze*, Via Purificazione 14; *Storck* (American, Via di S. Martino (a Macao); *Voss*, Piazza Barberini 28; *Valentine Wood* (English), Villa Campana, Via S. Giovanni.

**PAINTERS:** *Alvarez*, Via S. Sebastiano 3; *Brandt*, Via di Ripetta 39; *L. Cabat*, director of the French Academy (p. 142); *Coleman* (American), Via Margutta 33; *Consoni*, Palazzo Campanari, Ripetta 246; *Corrodi* (water-colours), Via dell' Angelo Custode 30; *H. Corrodi*, Via degli Incurabili 8; *Flor*, Via Margutta 42; *Freeman*, Via Margutta 83 B; *Graf*, Piazza Trinità de' Monti 15; *Griswold* (English), Via del Basilio 46; *Hauschild*, Vicolo S. Nicola di Tolentino 13; *Kaiser*, Palazzo Venezia; *Kollmann*, Via dell' Olmo (miniatures); *Lemalle*, of the French Academy; *Lindemann-Frommel* (landscape), Via del Babuino 39; *Ludwig*, Via Sistina 72; *Martens*, Via delle Quattro Fontane 88; *Merson*, of the French Academy; *Gustav Müller* (of Coburg), Via dei Pontefici 51; *R. Müller* (water-colours), Piazza Barberini 56; *Nerly* (landscapes and sea-pieces), Via del Babuino 104; *Podesti*, Palazzo Doria, Circo Agonale 13; *Poing d'Exter* (American), Via dei Greci 36;

*Riedel*, Via Margutta 55; *Schlösser*, Vicolo del Vantaggio 1; *Schobelt*, Vicolo S. Nicola di Tolentino 13; *Scifoni*, Via Margutta 33; *Seitz, Senr.*, Via S. Nicola di Tolentino 72; *L. Seitz*, Piazza de' Cappuccini 85; *Tessy*, Via degli Incurabili 8; *Vannutelli*, Palazzo Pamphilj, Circo Agonale; *Vedder* (American), Via Capo le Case 68; *Vertunni* (landscape), Via Margutta 53 B, studio 1, A; *R. Werner*, Via Sistina 72; *Zielke*, Via de' Marroniti 4.

INTERNATIONAL ASSOCIATION OF ARTISTS, Vicolo d'Alibert 2.

Works of Art, both ancient and modern, are liable to duty on exportation. — GOODS AGENTS: *Giordani & Ferroni*, Piazza Colonna 370 A; *Roessler, Franz, & Co.*, Via del Bufalo 133; *Caldani*, Piazza di Pietra 41; *C. Stein*, Via della Mercede 42; *Tombini*, Via del Gambero 8. — PACKERS ('Incassatore'): *Ferroni*, Ripetta 228.

**Shops.** ANTIQUITIES: *Alessandro Castellani*, Via di Poli 88; *Augusto Castellani*, Piazza di Trevi 86; *L. Depoletti*, Via del Leoncino 14; *Martineti*, Via Bonella 74; *Giacomini*, Via Bonella 42, 43, 47, Foro Romano 7 (also works in marble and carved furniture); *Innocenti*, Via Frattina 117.

ART, WORKS OF, see Cameos, Casts, Copies of Bronzes, Engravings, etc.

ARTICLES DE VOYAGE: *Barfoot* (English saddlery), Via Babuino 150 C and 152; *Chiara*, Via delle Colonnelle 18; *De' Angeli*, Via della Mercede 10, etc.

CAMEOS: *Saulini*, Via del Babuino 96; *Siotto*, Piazza di Spagna 97; *Pianella*, Via S. Giuseppe, Case Capo le 17; *Raimondo d'Ettrada*, Via Sistina 26, and Via Babuino 154.

CASTS: *Morsili*, Via Due Macelli 86; *Leopoldo and Alessandro Mapi-ri*, Corso 54 and 51; *Fedeli*, Via Laurina 43, for Renaissance ornaments.

CLOTHING. FOR GENTLEMEN: *Guastalla*, Corso 335 (large shop); *Frattelli Bocconi*, Corso 318 (moderate). See also Tailors. — LADIES' DRESS AND MILLINERY: *Borsini-Duprès*, Corso 172; *R. Massoni*, Corso 306; *Compagnie Lyonnaise*, Corso 473; *Madame Boudrot*, Via Condotti 81; *Leas* pretending: *Picavelli*, Corso 316; *Quattrini*, Via Frattina 93 (also straw-hat warehouse); and see Haberdashery.

COLOURS AND DRAWING-MATERIALS: *Corteselli*, Via Sistina 150; *Dovizielli*, Via Babuino 136.

COPIES OF ANCIENT BRONZES AND MARBLES: *Hopfgarten*, Via Due Macelli 62; *Chiapparelli*, Via Babuino 124; *Nelli*, Via Babuino 92; smaller works, *Röhrich*, Via Sistina 105; *Rainaldi*, Via Babuino 51 A; *Fabbi*, Via Sistina 44.

DRAPERS: *Guastalla*, Corso 335; *Todros*, Corso 418; *Schostal & Haertlein*, Corso 161.

DRESSMAKERS: *Angelina Giubergia*, Corso 28 (good, but expensive); *Costanza Federico*, Via Rasella 145, ii (for moderate requirements).

ENGRAVINGS at the *Regia Calcografia*, formerly the *Stamperia Camerale* (moderate prices), Via della Stamperia 6 (p. 144).

GLOVES: *Chanal*, Corso 143; also at Piazza S. Lorenzo in Lucina 89; Via della Vite 10; Via Frattina 15; Via di Pietra 76.

GOLDSMITHS: \**Castellani*, Piazza di Trevi 86, who also possesses an interesting collection of ancient golden ornaments, and executes imitations from Greek, Etruscan, and Byzantine models; *Marchesini*, corner of the Corso and Via Condotti; *Bellezza*, Piazza S. Carlo, in the Corso; *Ansoerge*, Piazza di Spagna 72; *Fasoli*, Via Babuino 52, and many others, chiefly in the Via Condotti, the Corso, and the Via Babuino.

HABERDASHERY: *Borgia*, Via dei Prefetti; *Nataletti* and *Ville de Lyon* in the same street; *Massoni*, Corso 372; *Bronner*, Corso 165; *Sorelle Friedrich*, Via Frattina 59; see also Clothing, Dressmakers, Roman Shawls.

HATTERS: *Bessi*, Corso 395; *Giordani*, Via Due Macelli 115; *Müller*, Via Condotti 16.

JEWELLERY, see Goldsmiths, Roman Pearls.

LAMPS, etc.: *Faucillon*, Via di Propaganda 25.

MARBLE-CUTTERS: *Placidi*, Via Sistina 75 C; *Saleri*, Via Sistina 75 A.

MILLINERS, see Haberdashers, Dressmakers, etc.

MOZAICS: *Gallandti* (fixed prices), Piazza di Spagna 7; *Barberi*, Piazza di Spagna 99; *Corradini*, Piazza di Spagna 92; *Roccheggiani*, Via Condotti

14. Mosaics and cameos, at moderate prices, in the Stabilimento, Piazza Borghese 106.

OPTICIANS: *Hirsch*, Corso 402; *Domeniconi*, Corso 227; *Suscipj*, Corso 182.

PHOTOGRAPHS: *Lascher* (p. 107); *Spithaver* (p. 107); Braun's photographs; *Ed. Müller* (p. 107); Simelli's photographs of architecture, Christian antiquities, etc.); *Monaldini*, Piazza di Spagna 79, 80; *Casali*, Via Sistina 119 (Mang's photographs); *Cuccioni*, Piazza di Spagna 43; *Hefner*, Via Frattina 133; *Alinari & Cook*, Corso 90; *American Photographic Studio*, Via Babuino 29; *Ninci*, Piazza di Spagna 28.

Photographs for artistic purposes (reproduction of sketches, pictures, etc.): *Mang*, Via Sistina 113, first floor. — Portraits: *Alessandri*, Corso 12; *Le Lieure*, Piazza Mignanelli 23; *Montabone*, Piazza di Spagna 9; *Fotografia Nazionale*, Via Gregoriana 20; *Suscipj*, Via Condotti 48; *della Valle*, Via della Croce 67. — Cheap photographs at *Bencini's*, Via Ripetta 186.

ROMAN PEARLS: *Rey*, Via Babuino 122; *Bartolini*, Via Frattina 67.

ROMAN SHAWLS: *Bianchi*, Piazza della Minerva 82 (also other Roman silk wares); *Amadori*, Corso 221; *Arvotti*, Via Condotti 4.

SHOEMAKERS: *Brügner*, Via in Arcione 104, i.; *Giangrandi*, Via Frattina 79; *Jesi*, Corso 129; *Rubini*, Corso 223; *Berardi*, Via della Fontanella di Borghese 23; *Fratelli Münster*, Corso.

SMALL WARES, etc.: *Cagiati*, Corso 167, 169; *Janetti*, Via Condotti 18; *A. Cagiati*, Corso 260; *Corti & Bianchelli* ('Emporio Franco-Italiano'), at the corner of the Corso and Via Frattina.

STATIONERS: *Ricci*, Corso 214, Piazza Colonna; *Antonelli*, Corso 229, Piazza Sciarra; *Brenta*, Via del Plebiscito 104, near Palazzo Venezia.

TAILORS: *Schraider*, Piazza di Spagna 29; *L. Evert*, Piazza Borghese 77; *Mons*, Via Due Macelli 48; *Sègre*, Piazza di Trevi 86; *Brassini*, Corso 137.

UMBRELLAS: *Gilardini*, Corso 186.

WATCHMAKERS: *Conti*, Piazza di Spagna 53; *Kolbauer*, Via Due Macelli 106; *Gondret*, Corso 144.

WEAPONS (permesso necessary, see Introd.): *Toni*, Corso 41; *Spadini*, Via Due Macelli 66.

**Theatres.** The largest is the TEATRO APOLLO (Pl. I, 10; for operas, always with ballet), near the Ponte S. Angelo, seats 8 or 4 fr. — TEATRO ARGENTINA (Pl. II, 13, 16), Via di Tor Argentina, not far from S. Andrea della Valle, for comic operas; TEATRO VALLE (Pl. II, 13, 15), near the Sapienza, for dramas, seat 3 fr. — Besides these there are the smaller theatres: TEATRO CAPRANICA (Pl. I, 16), Piazza Capranica, not far from the Pantheon and the Piazza Colonna, for comedies, 2 fr. — TEATRO METASTASIO (Pl. I, 13, 15), near the Via Scrofa in the Via di Pallacorda, for vaudevilles; performances at 6.45 and 9.30 pm., seat 1 fr. 25 c. — TEATRO QUIRINO (Pl. II, 16, 19), near the Via delle Muratte and Fontana Trevi, for operettas and ballet, daily at 5.30 and 9 p.m., adm. 1 fr.; VALLETO, near the Teatro Valle, for operettas and comedies, daily at 5 and 9 p.m., adm. 60 c.

The companies usually change three times a year, one performing in autumn and winter till Christmas, another till Lent, and a third after Lent. Boxes are generally let permanently, and visits paid and received there. Ladies frequent the boxes only, gentlemen the pit (*platea*). Particulars about admission, etc. are published in the hand-bills. Comp. p. xx?

**Open-air Theatres** (performances begin about 5 o'clock on summer afternoons): at the MAUSOLEUM OF AUGUSTUS (p. 186), Via de' Pontefici, near the Ripetta; POLITEAMA, at Trastevere, near the Ponte Sisto (operas); ALHAMBRA, in the Prati di Castello, opposite the new Ripetta bridge.

**Marionette Theatre:** TEATRO NAZIONALE (formerly *Prandi*), Piazza della Consolazione 97 (Pl. II, 20), seat 75 c. (sometimes closed).

**Ball Playing:** SVERISTERIO, at the corner of the Via Quattro Fontane and Via Venti Settembre (in summer only); equestrian performances, and sometimes operettas and dramas, at the same place.



**Cabs (Vetture Pubbliche)** in the principal piazzas. Each vehicle contains a tariff in Italian and French. *'Botti'*, open, for 1-2 pers.; *'Cittadine'*, closed, for 1-3 pers.

	With one horse.				With two horses.			
	Botti		Cittadine					
	By day	At night	By day	At night	By day	At night	By day	At night
Within the city:								
Single drive ( <i>corsa ordinaria</i> ) . . .	80	1 —	1 —	1 40	1 70	1 80	1 70	1 80
To or from the station . . . . .	1 —	1 20	1 —	1 40	1 70	1 80	1 70	1 80
To or from the gates (except the Porta del Popolo, Pia, Angelica, and Cavalleggeri, for which an ordinary <i>corsa</i> only is charged). . .	1 —	1 20	1 20	1 60	1 90	2 —	1 90	2 —
For each drive, 1 pers. more . . .	20	40	20	40	2 50	3 —	2 50	3 —
Per hour . . . . .	1 70	2 20	2 —	2 50	2 50	3 —	2 50	3 —
Each additional 1/4 hr. . . . .	45	55	50	0 65	0 65	0 75	0 65	0 75
Outside the Porta del Popolo, Pia, Angelica, and Cavalleggeri, within a distance of 2 M. (3 Kil.) per hour . .	2 20	2 70	2 50	3 —	3 —	3 40	3 —	3 40
Each additional 1/4 hr. . . . .	55	70	65	75	75	75	75	75

Outside the other gates, and for longer drives than those above mentioned, there is no tariff, but the above fares afford an idea of what may reasonably be demanded. On the afternoons of the eight days of the Carnival the two-horse vehicles are exempted from the restrictions of the tariff.

Large box 50 c., small box or portmanteau 20 c.; hand-bags, etc., free. The day service is from 6 a.m. to one hour after Ave Maria.

**Omnibuses.** The PIAZZA DI VENEZIA (Pl. II, 16) is the starting-point of the following lines (fare 15 c.): —

1. Through the Corso (but after 3 p.m. through the side-streets to the E.: the Piazza S.S. Apostoli, Via dell' Umiltà, Piazza di Trevi, Via della Stamperia, Via dell' Angelo Custode, Via Due Macelli, Piazza di Spagna, Via del Babuino) to the PIAZZA DEL POPOLO (Pl. I, 18).

2. Through the Via del Plebiscito, Piazza Gesù, Via de' Cesarini, Via del Sudario, Piazza Valle, Via dei Massimi, Piazza S. Pantaleo (correspondence with the Piazza del Popolo, see below), Via di S. Pantaleo, Piazza del Pasquino, Via del Governo Vecchio, and PIAZZA DELL' OROLOGIO (Pl. II, 10); then through the Via dei Banchi Nuovi, Via Banco S. Spirito, Ponte S. Angelo, and Borgo Vecchio, to the PIAZZA S. PIETRO (Pl. I, 4, 7). — (The omnibuses of this line return through the Borgo Nuovo, by the Ponte S. Angelo, etc., the Via Banchi Vecchi, Vicolo Sforza-Cesarini, and Piazza dell' Orologio; then through the Via Pasquino to the Piazza Agonale or Navona, Via dei Canestrari, Piazza and Via della Valle, Via di Monterone, Via della Pigna, Via del Gesù, etc.)

3. Through the Via del Plebiscito, Piazza Gesù, Via dei Cesarini, Via di Monte della Farina, Piazza S. Carlo Catinari, Via Giubbonari, Via del Monte di Pietà, and Via dei Pettinari, to the PONTE SISTO (Pl. II, 14); then through the Piazza di Ponte Sisto, Vicolo del Cinque, Via della Paglia, Piazza di S. Maria in Trastevere, and Piazza S. Calisto, to the VIA DI S. FRANCESCO A RIPA (Pl. III, 15). — (The omnibuses of this line return by the same route as far as S. Maria in Trastevere; then traverse the Piazza S. Apollonia, Via del Moro, and Piazza di Ponte Sisto, and follow the above route to the Piazza S. Carlo Catinari, and run alternately through the short connecting streets to the Via Botteghe Oscure, Via S. Marco, Via degli Astalli, Via del Plebiscito, and Piazza Venezia.)

4. Through the Ripresa dei Barberi, Via di Foro Traiano, Foro Traiano, Via Alessandrina, Via Croce Bianca, to the PIAZZA DELLE CARRETTE (Pl. II, 20, 23); then through the Via del Colosseo and Via di S. Giovanni in Laterano, to the PIAZZA S. GIOVANNI IN LATERANO (Pl. II, 30, 33).

5. Through the last-named streets to the Via Croce Bianca; then through the Via della Madonna dei Monti, Via Leonina, Via Urbana, Piazza S. Maria Maggiore, and Via Cavour to the RAILWAY STATION (Pl. I, 25).

From the PIAZZA DEL POPOLO (Pl. I, 18) an omnibus runs through the Ripetta and the Piazza Agonale (Navona) to S. PANTALEO (Pl. II, 13); another through Via del Babuino, Piazza di Spagna, Piazza Barberini, Via Torino to VIA CAVOUR (Railway Station; Pl. I, 25).

From S. LORENZO IN LUCINA (Pl. I, 16; p. 146) through the Piazza Borghese, Via del Clementino, Piazza Nicosia, etc., and over the Ponte di S. Angelo, to the PIAZZA DI S. PIETRO (Pl. I, 47). Also through the Via Frattina, Via de' Due Macelli, Via del Tritone, Piazza Barberini to the STATION (Pl. I, 25), returning by Piazza Barberini, Piazza di Trevi and Via delle Muratte to the Corso (Pl. I, 16).

An omnibus also starts from the Piazza Campitelli (Pl. II, 17) half-hourly every afternoon for S. Paolo fuori le Mura (p. 256; 6s.).

**Tramway:** 1. From the Piazza di Venezia (Pl. II, 16) through the Via Nazionale to the Piazza delle Terme (Railway Station) and through the Via Cernaja and Via Volturmo to Via Solferino (Pl. I, 26).

2. From the Piazza delle Terme to S. Lorenzo fuori le Mura.

3. From the Porta del Popolo to Ponte Molle (5 or 6s.).

*Steam Tramway* to TIVOLI, see p. 369.

**Saddle Horses** (for excursions in the Campagna, 10 fr. per half-day, ostler 1 fr.): Jarret, Piazza del Popolo 3; Cairoli, Vicolo degli Incurabili.

**Post Office** (comp. Introd., p. xx), Piazza S. Silvestro in Capite, a large new edifice, open from 8 a.m. to 9.30 p.m. (Pl. I, 16; also entered from the Via della Vite). *Poste Restante* letters are delivered at several windows for the different initials under the arcades in the court, on the right. Under the arcades, on the left, is a writing-room (letter 15 c.). Branch Offices: at the railway-station (open till 10 p.m.), Via Babuino 106, Borgo Nuovo 7, Via Savelli 44, Piazza di Pasquino 6, Via Alessandrina 99 (these last open till 7 p.m. only).

**Telegraph Office**, open day and night, in the General Post-office building, Piazza S. Silvestro in Capite. Branch Offices: Piazza Araceli 33, Piazza S. Bernardo alle Terme 14, Piazza Ponte S. Angelo 33.

**English Churches.** *Anglican*, and adjoining it *Presbyterian* (Scotch), both outside the Porta del Popolo (p. 139); *Trinity Church* (Episcopal), in the Piazza di S. Silvestro (p. 146); *American* in the Via Nazionale; *Episcopal* also Vicolo d'Alibert 14.

**Church-Festivals.** Since the annexation of Rome to the kingdom of Italy on 20th Sept., 1870, the great ecclesiastical festivals have lost most of their splendour. The public ceremonies at which the Pope formerly officiated in person, such as those of the Holy Week, the benedictions, and the public processions including that of the Fête de Dieu, have been discontinued. The Pope still officiates on high festivals in the Sistine Chapel, but visitors are not admitted without an introduction from very high quarters. (Gentlemen are required to wear uniform or evening dress. Ladies must be dressed in black, with black veils or caps.) The illumination of St. Peter's and the Girandola, or fireworks, with which the festivals of Easter and St. Peter and St. Paul used to be celebrated, have also been discontinued.

The following enumeration of the various festivals, as they were celebrated PRIOR TO 20TH SEPT. 1870, will still be found useful in many respects. Details are contained in the *Gerarchia Cattolica*, and the *Diario di Roma*, published annually. The best work on the ceremonies of the Holy Week and their signification is the *Manuale delle cerimonie che hanno luogo nella settimana santa e nell'ottava di pasqua al Vaticano* (1 fr., also a French edition), obtainable at the bookshops mentioned at p. 108.

The Pope used to officiate in person three times annually, on Christmas-day, Easter-day, and the Festival of St. Peter and St. Paul (29th June); and four times annually he imparted his benediction, on Holy Thursday and Easter-day from the balcony of St. Peter's, on Ascension-day from the Lateran, and on 15th Aug., the anniversary of the 'Assumption of the Virgin', from S. Maria Maggiore. The most imposing ceremonies were those of the *Holy Week*, from Palm Sunday to Easter-day, the most important of which took place in the Sistine Chapel, accompanied by the music ('lamentations', etc.)

of Palestrina and other old masters, on which occasions the papal band (*cappella papale*) performed.

The following were the principal festivals: —

- January 1. Cappella Papale in the Sistine, 10 a. m.  
 — 5. Cappella Papale in the Sistine, 3 p. m.  
 — 6. Epiphany. Cappella Papale in the Sistine, 10 a. m.; at 4 p. m. procession in Araceli.  
 — 17. S. Antonio Abbate (Pl. II, 25, near S. Maria Maggiore), benediction of domestic animals.  
 — 18. Anniversary of foundation of the chair of St. Peter, Cap. Papale in St. Peter's, 10 a. m.
- February 1. Illumination of the lower church of S. Clemente (p. 264).  
 — 2. Candlemas. Cap. Papale in St. Peter's, 9 a. m.
- On Ash-Wednesday and every Sunday during Lent, Cappella Papale in the Sistine at 10 a. m. The Lent sermons in Gesù (Pl. II, 16), S. Maria sopra Minerva (Pl. II, 16), and other churches are celebrated.
- March. Every Friday at 12 the Pope repaired to St. Peter's to pray during the confession.  
 — 7. St. Thomas Aquinas, in S. Maria sopra Minerva (Pl. II, 16).  
 — 9. S. Francesca Romana (in the Forum).  
 — 16. Festival in the chapel of the Palazzo Massimi (Pl. II, 17) in commemoration of a resuscitation by S. Filippo Neri.  
 — 25. Annunciation. Cap. Papale in S. Maria sopra Minerva (Pl. II, 16).

#### HOLY WEEK.

*Palm-Sunday.* Cappella Papale in St. Peter's, 9 a. m. Consecration of palms and procession; then mass. At 2 p. m. confession in the Lateran (Pl. II, 30).

*Wednesday.* Cappella Papale in the Sistine, 3 p. m. Tenebræ, Miserere.

*Holy Thursday.* Cappella Papale in the Sistine, 10 a. m. Towards noon the benediction 'Urbi' from the loggia of St. Peter's. Then washing of feet in St. Peter's, immediately after a dinner to twelve pilgrims in the loggia of St. Peter's. Cappella Papale in the Sistine, 3 p. m. Tenebræ and Miserere.

*Good Friday.* Cappella Papale in the Sistine, 9 a. m. (music by Palestrina). At 3 p. m. Tenebræ and Miserere.

*Saturday.* Cappella Papale in the Sistine, 9 a. m. (Missa di Papa Marcello, by Palestrina). Baptism of converts in the Lateran.

*Easter-Sunday.* Cappella Papale in St. Peter's, 9 a. m. The Pope appeared in the church at 10 o'clock and read mass. The elevation of the host (about 11) was accompanied by the blast of trumpets from the dome. The Pope was then carried in procession from the church, and about noon imparted the great benediction 'Urbi et Orbi' from the loggia of St. Peter's. After sunset, illumination of the dome of St. Peter's; 1 hr. later torches were substituted for the lamps ('il cambiamento').

*Easter-Monday.* Cappella Papale in the Sistine, 9 a. m.

*Easter-Tuesday.* Cappella Papale in the Sistine, 9 a. m.

*Saturday in Albis.* Cappella Papale in the Sistine, 9 a. m.

April 25. Procession of the clergy from S. Marco (Pl. II, 16) to St. Peter's at 7. 30 a. m.

May 26. S. Filippo Neri. Cappella Papale in the Chiesa Nuova, 10 a. m.

*Ascension.* Cappella Papale in the Lateran. Great benediction from the loggia.

*Whitsunday.* Cappella Papale in the Sistine, 10 a. m.

*Trinity.* Cappella Papale in the Sistine, 10 a. m.

*Corpus Domini* (Fête de Dieu). Procession of the Pope and clergy round the piazza of St. Peter's, 8 a. m.

June 1. Cappella Papale in the Sistine, in memory of Gregory XVI.

— 24. John the Baptist. Cappella Papale in the Lateran, 10 a. m.

— 28. Eve of SS. Peter and Paul. Cappella Papale, St. Peter's, 6 p. m.

— 29. SS. Peter and Paul. — Forenoon, Cappella Papale, St. Peter's.

- July 14. S. Bonaventura, in S. S. Apostoli.  
 — 31. S. Ignazio, in Gesù.  
 Aug. 1. St. Peter in Vinculis, in S. Pietro in Vincoli (Pl. II, 23).  
 — 5. S. Maria della Neve, in S. Maria Maggiore (Pl. II, 25).  
 — 15. Assumption of the Virgin. Cappella Papale in S. Maria Maggiore (Pl. II, 25), 9 a. m.; great benediction from the loggia.  
 Sept. 8. Nativity of the Virgin. Cappella Papale in S. Maria del Popolo (Pl. I, 18), 10 a. m.  
 — 14. Elevation of the Cross, in S. Marcello (Pl. II, 16).  
 Oct. 7. S. Marco, in the church of that saint (Pl. II, 16).  
 — 18. S. Luca, in the church of that saint (Pl. II, 20).  
 Nov. 1. All Saints' Day, Cappella Papale in the Sistine, 10 a. m. and 3 p. m.  
 — 2. All Souls' Day. Cappella Papale in the Sistine, 10 a. m.  
 — 3. Requiem for former Popes. Cappella Papale in the Sistine, 10 a. m.  
 — 4. S. Carlo Borromeo. Cappella Papale in S. Carlo, 10 a. m.  
 — 5. Requiem for deceased cardinals in the Sistine.  
 — 7. Requiem for deceased singers of the Cappella Papale in the Chiesa Nuova (Pl. II, 10).  
 On the four Sundays of Advent, Cappella Papale in the Sistine, 10 a. m.  
 — 22. St. Cecilia. Cappella Papale in S. Cecilia in Trastevere (p. 336). Illumination of the Catacombs of Callistus (p. 342).  
 — 23. Illumination of the lower church of S. Clemente (p. 264).  
 Dec. 8. Conception. Cappella Papale in the Sistine, 3 p. m. Procession from Araceli (Pl. II, 20).  
 — 24. Christmas Eve. Cappella Papale in the Sistine, 8 p. m. Towards midnight, solemnities in Araceli, about 3 a. m. in S. Maria Maggiore (Pl. II, 25).  
 Dec. 25. Christmas Day. Cappella Papale in St. Peter's, 9 a. m.; elevation of the host announced by trumpets in the dome.  
 — 26. St. Stephen's Day. Cappella Papale in the Sistine, 10 a. m.  
 — 27. St. John the Evangelist. Cappella Papale in the Sistine, 10 a. m.  
 — 31. Cappella Papale in the Sistine; after which, about 4 p. m., grand Te Deum in Gesù (Pl. II, 16).

**Popular Festivals** (which have lost much of their former interest): —  
**EPHANT** (6th Jan.), celebrated in the evening in the Piazza Navona, since 1878 (formerly near S. Eustachio); array of booths and prodigious din of toy-trumpets.

The **CARNIVAL**, which has of late regained a little of its former splendour, lasts from the second Saturday before Ash-Wednesday to Shrove-Tuesday, and consists in a daily procession in the *Corso*, accompanied by the throwing of bouquets and comfits (except on Sundays and Fridays, when a 'gala corso' generally takes place), and concluding with a horse-race. The last evening is the *Moccoli* (taper) evening, the tapers being lighted immediately after sunset. A window in the *Corso* is the best point of view. The liveliest scene is between the Piazza Colonna and S. Carlo. Balconies there are in great request (as high as 600 fr.); single places are let on stands fitted up for the occasion.

The **OCTOBER FESTIVAL**, in the vintage-season, once famous, is celebrated with singing, dancing, and carousals at the osterie outside the gates.

The **FESTA DELLO STATUTO**, or Festival of the Constitution, introduced since the annexation of Rome, is on the first Sunday in June. Military parade in the forenoon in the Campo di Marzio (p. 176). In the evening a *Grandola*, or illumination and fire-works at the Castello di S. Angelo. — On the anniversary of the **FOUNDATION OF ROME** (21st April), it has of late been usual to illuminate the Colosseum and the Forum with Bengal fire.

The opening of Parliament is also inaugurated with festivities.

**Street Scenes.** The top of the Scala di Spagna (Pl. I, 20) and the S. S. Maria in the favourite haunts of artists' models, chiefly Neapolitans, whose costumes are a well-known subject of photographs and pictures.

Popular Festivals -

The picturesque *Campagnoli*, or herdsmen of the Campagna, are less frequently seen in the streets of Rome than formerly. They pass a great part of their lives on horseback, while tending their oxen and horses. Their equipment consists of a low felt-hat, wide, grey mantle, leathern leggings and spurs; and they carry a 'pungolo', or iron-pointed goad, for driving their cattle. The peasants of remote mountain-districts, wearing sandals (whence termed *ciocciari*), and with swathed feet and ankles, also present a grotesque appearance in the favourite haunts of the country-people are in the front of the Pantheon (Pl. II, 16; especially on Sundays), the Piazza Montanara (Pl. II, 17), below the Capitol, and the market-place of the Campo de' Fiori (p. 208).

The Garrison of Rome consists of 6 regiments of Infantry (wearing the 'giubba', or dark blue coat common to the whole army, grey trousers, white leather belts, and caps); 2 regiments of *Granatieri* (or Grenadiers) with a burning grenade on the cap to distinguish them; 1 regiment of Bersaglieri or riflemen (dark blue uniform with crimson facings, large plumed helmets); 1 regiment of Cavalry (dark blue uniform, light facings, large plumed helmets); the *Lanzieri* wear fur caps and trousers faced with black; the *Carabinieri* (dark blue uniform with yellow facings); 1 brigade of Engineers. To these we may add the *Carabinieri* or gendarmes, who wear black uniforms with red facings and cocked hats.

**Collections, Villas, etc.**

Changes in the arrangements take place so frequently that the following data cannot long remain accurate. Even the lists of sights contained in some of the daily newspapers are not always trustworthy. Intending visitors should therefore make additional enquiry at the hotels, book-sellers, etc. — Galleries and palaces within angular brackets in the following list are temporarily closed. Fees, comp. p. 108.

visitors etc. — Garage temporarily closed. (p. 238), pictures, Mon. to Sat., 9-3.  
sellers, etc. — Garage temporarily closed. (p. 238), pictures, Mon. to Sat., 9-3.  
list are di S. Leuca antiquities and pictures: Tuesdays, except

Accademia di S. Luca (p. 164), antiquities and pictures: Tuesdays, except in winter from 10, in summer from 11

\*Albani, Villa (B - 10) in winter from 10, in summer from 11  
in wet weather, by permesso, obtainable at the office in the  
admission piazza Venezia 135, to the left on the ground

Palazzo Torlonia, Piazza Venezia 135, to the left on the ground

Palazzo Torlonia presenting a visiting card (or at the least) of its floor, on presenting several months in summer and autumn.

(167), picture-gallery and antiquities: daily

Barberini, Palazzo (p. 167), picture-gallery and antiquities: daily, Thurs., 12-4; Thurs. 2-5; library of the middle of Sept. to the end of Oct.

12-5, except Sund. from the middle of Sept. to the end of Oct.  
Thurs., 9-2 (closed from the middle of Sept. to the end of Oct.)  
Thurs., 9-2 (143), a room with frescoes by Cornelius, Ove

and others: hours vary; apply to porter.

Palazzo (p. 186), pictures: Mon., Wed., and Frid., 9-  
Villa (p. 160), garden: Tues., Thurs., Sat., and Sun  
casino. Sat. in winter 1-4, in summ

- Catacombs of St. Callistus* (p. 342), daily, see p. 337. Each visitor should be provided with a candle (cerino).
- Colonna, Palazzo* (p. 155), picture-gallery: daily, 11-3, except Sun. and holidays.
- \* *Conservatori, Palace of* (p. 213), new collection, bronzes and pictures: times of admission same as for the Capitoline Museum.
- Corsini, Palazzo* (p. 322), picture-gallery: Mon., Thurs., and Sat., 10-3, except on holidays; but daily during the Easter fortnight.
- \* *Doria, Palazzo* (p. 151), picture-gallery: Tues. and Frid. 10-2; or Wed. or Sat., if one of the usual days is a holiday.
- [*Farnese, Palazzo* (p. 203): no admission.]
- [*Farnesina, Villa* (p. 327): closed at present.]
- \* *Forum Romanum* (p. 222): daily.
- Kircheriano, Museo* (p. 150), antiquities: closed at present.]
- \* *Lateran, Collections of the* (p. 272): daily, 9-3 o'clock.
- S. Luca, Academy of* (p. 238): daily, 9-3.
- \* *Ludovisi, Villa* (p. 163), ancient sculptures: Thurs. from 10 till dusk (closed in summer) by permesso (for 6 persons), procurable at the traveller's consulate.
- Maltese Villa and S. Maria Aventina* (p. 255): Wed. and Sat., 9 to dusk.
- [*Massimo, Villa* (p. 276), frescoes: admission rarely granted.]
- Medici, Villa* (p. 142), collection of casts: daily, 8-12, and afternoon till dusk, except Sat.
- Palatine Excavations* (p. 243): daily, adm. 1 fr.; on Sun. and holidays gratis, 9 till dusk; closed in summer 12-3.
- Pamphilj, Villa Doria* (p. 332), garden: walkers admitted daily after 1; admission to the *Casino*, which contains a few statues, by permesso, obtainable at the *Palazzo Doria* (p. 151); on Mon. and Frid. two-horse carriages also admitted.
- Quirinale, Palazzo del* (p. 169), the residence of the King, daily, but part of it only is shown.
- Rospigliosi, Casino* (p. 170), pictures: Wed. and Sat., 9-3.
- [*Sciarrà-Colonna, Palazzo*, see p. 148.]
- Spada alla Regola, Palazzo* (p. 204), antiquities, pictures: usually Mon., Wed., and Sat., 10-3; closed in the height of summer.
- Thermae of Caracalla* (p. 258): daily, 9 till dusk (1 fr.); Sun. gratis.
- Thermae of Titus* (p. 237): admission as to the preceding.
- Torberino, Museo* (p. 326): daily, 9 till dusk; adm. 1 fr.
- Torlonia, Museo* (p. 325), through personal introduction to the prince (at the *Palazzo Torlonia*, 8½-9½ a.m.) or by special permission obtained through the embassy.
- Torlonia, Villa* (p. 173): Thurs., 1-3, by permesso obtainable at the *Palazzo Torlonia*, Piazza di Venezia 135.

**\*Vatican Collections and Library** (p. 291) accessible on the days mentioned below (but always closed on Sat., Sun., and holidays), gratis, by *permessi*, to be obtained through a consul, or by direct application at the *Segretaria of the Maggiordomo* (9-1 o'clock) in the *Cortile di S. Damaso* (p. 290). Intending visitors apply to the *Swiss guard* (no gratuity) at the *Portone di Bronzo*, opposite the chief entrance to the *Vatican* (p. 290), and are conducted to the office, where they write their names in the *permesso*. The hotel-keepers also procure *permessi* for their guests at a charge of 1½ fr. each. On leaving the *Vatican* the visitor who intends to return should at once procure another *permesso* in the way above mentioned, or ask the custodian to give him back the old one (1½ fr.).

Besides the *permessi* for artists and scientific men mentioned below, there are three kinds of ordinary *permessi* (each available for 5 persons): 1. For *Raphael's Stanze and Loggie*, the *Picture Gallery*, and the *Sistine Chapel*, 9-3 o'clock on the first five week-days, festivals excepted. 2. For the *Museum of Statuary*, Mondays, Tuesdays, Wednesdays, and Fridays, 9-3. 3. For the *Etruscan Museum*, *Egyptian Museum*, and *Raphael's Tapestry*, Thursday 9-3, feast-days excepted. — The *Permessi* Nos. 1 and 2 are printed on white paper, No. 3 on yellow.

The *Vatican Library* is open on the same days as the *Museum of Statuary* (Mon., Tues., Wed., Frid., 9-3), no *permesso* being required.

*Wolkonsky, Villa* (p. 277): Wed. and Sat. from morning till dusk. *Permesso* for 6 persons to be obtained at the *Russian embassy*, Pal. Feoli, Corso 518 (12-2).

Those who desire to study, draw, or copy in *Roman museums* or private collections must procure a *Permesso* through their ambassador or consul. For the *Papal Museums* permission is granted by *Monsignor Ricci* (*maggiordomo* of the pope) at his office (see above), the written application having been left there a day or two previously. (Separate *permessi* required for the museums of the *Vatican* and *Lateran*, the *Vatican picture-gallery*, and *Raphael's Loggie*.) In the case of *Private Galleries*, application must be made to the proprietor in Italian or French, stating also which picture it is intended to copy, and the size and description of the copy. In some collections copies of the original size must not be made. As to this and similar regulations, information should be previously obtained from the custodian. The following form of application to the *Monsgr. Maggiordomo*, may be also addressed to a prince or marchese, the '*Revma*' being in this case omitted.

*Eccellenza Revma*,  
Il sottoscritto che si trattiene a Roma con lo scopo di proseguire in questa capitale i suoi studj artistici (storici, etc.), si prende la libertà di rivolgersi con questa a Vra Eccellenza Revma pregando La perchè voglia accordargli il grazioso permesso di far degli studj (dei disegni, delle notizie, etc.) nel Museo (nella Galleria) Vaticano.

Sperando di essere favorito da Vra Eccellenza Revma e pregando La di gradire anticipatamente i più sinceri suoi ringraziamenti, ha l'onore di protestarsi col più profondo rispetto

di Vra Eccellenza Revma  
Uomo Obbligo Servitore  
N. N.

Roma li . . .

A Sua Eccellenza Revma

Monsignor Ricci-Paracciani

Maggiordomo di Sua Santità.

## Diary.

*(To be compared with the preceding Alphabetical List).*

**Daily:** Capitoline Museum (p. 217) and Palace of the Conservatori (p. 213), 10-3, adm. 50 c.; Sun. gratis. — Forum Romanum (p. 223). — Excavations on the Palatine (p. 243), 9 till dusk; a. 1 fr.; Sun. gratis (closed in summer from 12 to 3). — Thermæ Trajane (p. 258), 9 till dusk; adm. 1 fr.; Sun. gratis (closed in summer 12-3). — Museo Tiberino (p. 326), 9 till dusk; adm. 1 fr. — Catacombs of St. Callistus (p. 336), etc.

**Daily, except Sundays and Holidays:** Collections of the Lateran (p. 272) 9-3. — Academy of S. Luca (p. 238) 9-3. — Galleria Borghese (p. 186) 9-3. — Galleria Corsini (p. 328) 9-3. — Casino of the Villa Doria Pamphili (p. 333).

**Sundays:** Villa Borghese (p. 160), in the afternoon.

**Mondays:** Vatican Collections (Raphael's Stanze and Loggia, Picture Gallery, Sistine Chapel, Museum of Statuary, and Library), 9-3. — Galleria Borghese (p. 186) 9-3. — Galleria Corsini (p. 328) 9-3. — Galleria Spada (p. 204) 10-3. — Villa Pamphili (p. 332).

**Tuesdays:** Vatican Collections (Raphael's Stanze and Loggia, Picture Gallery, Sistine Chapel, Museum of Statuary, and Library), 9-3. — Galleria Doria (p. 151) 10-2. — Villa Albani (p. 164), and Villa Borghese (p. 160), in the afternoon.

**Wednesdays:** Vatican Collections (Raphael's Stanze and Loggia, Picture Gallery, Sistine Chapel, Museum of Statuary, and Library), 9-3. — Casino Rospigliosi (p. 170) 9-4. — Galleria Borghese (p. 186) 9-3. — Galleria Spada (p. 204) 10-3. — Villa Wolkonsky (p. 277).

**Thursdays:** Vatican Collections (Raphael's Stanze and Loggia, Picture Gallery, Sistine Chapel, Etruscan and Egyptian Museums, and Raphael's Tapestry), 9-3. — Dome of St. Peter's (p. 288) 8-10. — Galleria Corsini (p. 322) 9-3. — Barberini Library (p. 168) 9-2. — Villa Ludovisi (p. 163), 10 till dusk. — Villa Borghese (p. 160), in the afternoon.

**Fridays:** Vatican Collections (Raphael's Stanze and Loggia, Picture Gallery, Sistine Chapel, Museum of Statuary, and Library), 9-3. — Galleria Borghese (p. 186) 9-3. — Galleria Doria (p. 151) 10-2. — Villa Doria-Pamphili (p. 332).

**Saturdays:** Casino Rospigliosi (p. 170) 9-4. — Galleria Spada (p. 204) 10-3. — Galleria Corsini (p. 328) 9-3. — Villa Borghese, and antiquities in the Casino (p. 160), in the afternoon. — Villa Wolkonsky (p. 277).

**Duration of Visit.** To become thoroughly acquainted with the rich attractions of Rome, the traveller should spend a whole winter in the 'Eternal City', and even to obtain a hasty glimpse at them he must make a stay of 10-14 days at least.



**Summary of Chief Attractions.**

**CHURCHES:** St. Peter's (p. 281), S. Giovanni in Laterano (p. 269), S. Maria Maggiore (p. 177), S. Lorenzo fuori le Mura (p. 180), S. Paolo fuori le Mura (p. 256), S. Clemente (p. 284), S. Croce in Gerusalemme (p. 183), S. Agostino (p. 193), S. Maria degli Angeli (p. 175), S. Maria in Araceli (p. 211), S. Maria sopra Minerva (p. 196), S. Maria della Pace (p. 199), S. Maria del Popolo (p. 139), S. Maria in Trastevere (p. 336), S. Onofrio (p. 325), S. Pietro in Vincoli (p. 184), S. Prassede (p. 179).

**PALACES:** Palazzo della Cancelleria (p. 203), Farnese (p. 208), Giraud (p. 279), di Venezia (p. 157).

**RUINS:** Forum (p. 223), Colosseum (p. 234), Imperial Palaces (p. 241), Cloaca Maxima (p. 250), Thermæ of Titus and Caracalla (pp. 237, 256), Pantheon (p. 194), Theatre of Marcellus (p. 208), Forum of Trajan (p. 240), the so-called Temple of Antoninus Pius (p. 147), Pyramid of Cestius (p. 253). — Catacombs of St. Callistus (p. 342).

**COLLECTIONS OF STATUES** in the Vatican (p. 306), Capitol (p. 218), Lateran (p. 272), Villa Ludovisi (p. 163), Albani (p. 164), Borghese (p. 160), Palazzo Spada (p. 204).

**PICTURES:** Raphael's Loggie and Stanze (p. 296), galleries of the Vatican (p. 303), Palazzo Borghese (p. 186), Barberini (p. 167), Colonna (p. 155), and Doria (p. 151).

**PROMENADES:** Monte Pincio (p. 141), where a military band plays daily 2 hours before sunset (but in summer in the Piazza Colonna), attracting a fashionable crowd both of Romans and foreigners. — Also the Villa Borghese, the most popular of the Roman villas (p. 160); the Villa Doria-Pamphilj (p. 332); and the Via Appia (p. 349).

**POINTS OF VIEW** on the left bank: The Pincio (Pl. I, 18; p. 141), Basilica of Constantine (Pl. II, 20), Palatine (Pl. II, 21), the space in front of the Lateran (Pl. II, 30), Monte Testaccio (Pl. III, 13); on the right bank: S. Pietro in Montorio (Pl. II, 12), S. Onofrio (Pl. II, 7), the garden of the Palazzo Corsini (Pl. II, 11).

**A Fortnight's Visit.** The traveller who desires to see most of the above sights within a fortnight must economise time by drawing up a careful programme for each day before starting, or by following the plan suggested below. With regard to meals, it is hardly necessary to say that the heavy 'déjeuner à la fourchette' in the middle of the day should be eschewed, as it encroaches on the most valuable part of the day, and that the usual English hours for a substantial breakfast, slight lunch, and late dinner should be observed. One of the first things to be done is to secure 'permessi' for the Vatican, Villa Albani, Villa Doria-Pamphilj, Villa Ludovisi, etc., in the way mentioned on p. 117, or through the Consulate (p. 104), which is much simpler.

**1st DAY.** The first part of this had better be devoted to what may be called an 'Orientation Drive'.

Engage a cab for 2-3 hrs. (tariff, p. 111) and drive down the Corso as far as the Piazza di Venezia, through the Via di Marforio to the Forum, past the Colosseum, through the Via di S. Giovanni in Laterano to the Piazza in front of the church, commanding a fine view of the Alban Mts.; then through the Via Merulana, passing S. Maria Maggiore, through the Via di S. Maria Maggiore, Via di S. Lorenzo in Paneperna, Via Magnanapoli, across the Forum of Trajan, through the Via de' Pettinari, by Botteghe Oscure, across the Piazza Mattei, with its handsome fountain, through the Via de' Falegnami, Piazza S. Carlo, Via de' Pettinari, by Ponte Sisto to Trastevere, through the Longara to the Piazza di S. Pietro; then through the Borgo Nuovo, across the Piazza del Plebiscito (Pia), past the Castle of S. Angelo, over the Ponte S. Angelo, and through the

[illegible]

## History of the City of Rome.

**Difficult** as it undoubtedly is to trace the career of the Et City throughout upwards of two thousand years, and to mark appreciate the manifold vicissitudes which it has undergone, traveller will naturally desire to form some acquaintance with the history of the ancient centre of Western civilisation, the city the Republic and Empire, on the ruins of which the seat of a ecclesiastical jurisdiction was afterwards founded, and now capital of an important and steadily progressing modern state. Wherever we tread, our thoughts are involuntarily diverted from the enjoyment of the present to the contemplation of the past; and the most careless of pleasure-seekers will find it difficult to withstand the peculiar influence of the place. The following sketch merely designed to put the traveller in the way of making farther researches for himself, and deals exclusively with those leading and general facts with which he ought to be acquainted before proceeding to explore the city in detail.

As the more remote history of Italy is involved in much obscurity, so also the origin of the city of Rome is to a great extent a matter of mere conjecture. It was not till a comparatively late period that the well known legend of Romulus and Remus was framed, and the year B. C. 753 fixed as the date of the foundation. In all probability, however, Rome may lay claim to far greater antiquity. We are led to this conclusion, not only by a number of ancient traditions, but also by the recent discovery in Latium of relics of the flint-period, an epoch far removed from any written records. The Palatine was regarded by the ancients as the nucleus of the city, around which new quarters grouped themselves by slow degrees; and it was here that Romulus is said to have founded his city, the *Roma Quadrata*, of which Tacitus (Ann. 12, 24) states the supposed extent. Modern excavations have brought to light portions of the wall, gateways, and streets which belonged to the most ancient settlement (see pp. 241, 242). After the town of Romulus had sprung up on the Palatine, a second, inhabited by Sabines, was built on the *Quirinal*, and the two were subsequently united into one community. Whilst each retained its peculiar temples and sanctuaries, the *Forum*, situated between them, and commanded by the castle and the temple of Jupiter on the *Capitol*, formed the common focus and place of assembly of the entire state, and the Forum and Capitol maintained this importance down to the latest period of ancient Rome. The rapid growth of the city is mainly to be attributed to its situation, the most central in the peninsula, alike adapted for a great commercial town, and for the capital of a vast empire. The advantages of its position were thoroughly appreciated by the ancients themselves, and are thus enumerated by Livy (5, 54): 'flumen opportunum, quo ex mediterraneis locis fru-

devehantur, quo maritimi commeatus accipiantur, mare vicinum ad commoditates nec expositum nimia propinquitate ad periculum classium externarum, regionum Italiæ medium, ad incrementum urbis natum unice locum'. The Tiber was navigable for sea-going ships as far as Rome, whilst its tributaries, such as the Anio, Nera, Chiana, and Topino, contained sufficient water for the river vessels which maintained a busy traffic between Rome and the interior of the peninsula. The state of these rivers has, however, in the course of ages undergone a complete revolution, chiefly owing to the gradual levelling of the forests on the mountains, and at the present day the lower part only of the Tiber, below Orte, is navigable.

Whilst the origin of the capital of the world is traditionally referred to Romulus, its extension is attributed with something more of certainty to Servius Tullius. Around the twin settlements on the Palatine and Quirinal, extensive suburbs on the Esquiline and Caelius, as well as on the lower ground between the hills, had sprung up; for not only were numerous strangers induced to settle permanently at Rome on account of its commercial advantages, but the inhabitants of conquered Latin towns were frequently transplanted thither. Out of these heterogeneous elements a new civic community was organised towards the close of the period of the kings, and its constitution commemorated by a most externally and Servian Wall, considerable remains of which are still extant. This structure, which was strengthened by a rampart within, is of great solidity. It enclosed the Aventine (p. 252), the Caelius, Esquiline, Viminal, Quirinal (p. 162), and Capitol (p. 209), and is computed to have been about 7 M. in circumference. Whilst care was taken thus to protect the city externally, the kings were not less solicitous to embellish the interior with handsome buildings. To this period belongs the Circus in the valley between the Palatine and the Aventine (p. 252), and above all the Cloaca Maxima of the Forum, and is still admired for its massive construction. This energetic and brilliant development of the city under the kings of the Tarquinian family in the 6th cent. B.C. came to a close with the expulsion of the last king Tarquinius Superbus (509).

During the first century of the Republic the united efforts of the citizens were directed to the task of establishing themselves more securely in the enjoyment of their new acquisitions; and in as they succeeded, although not without serious difficulty. It is a hard and bitter period of its new liberty, and it was not till the decline of the Etruscan power that Rome began to breathe again. After protracted struggles she succeeded in conquering her formidable rival Veii (396), a victory by which the Roman supremacy was established over the south of Etruria.

as the Ciminian Forest. Shortly afterwards (390) the city, with the exception of the Capitol, was taken and entirely destroyed by the Gauls. Although this catastrophe occasioned only a transient loss of the prestige of Rome, it produced a marked effect on the external features of the city. The work of re-erection was undertaken with great precipitation; the new streets were narrow and crooked, the houses poor and unattractive, and down to the time of Augustus, Rome was far from being a handsome city. Her steadily increasing power, however, could not fail in some degree to influence her architecture. During the contests for the supremacy over Italy, the first aqueduct and the first high road were constructed at Rome by Appius Claudius in 312 (*Aqua* and *Via Appia*, p. 349); in 272 a second aqueduct (*Anio Vetus*) was erected. Down to the period of the Punic wars Rome had not extended beyond the walls of Servius Tullius; but, after the overthrow of Carthage had constituted her mistress of the world, the city rapidly increased. The wall was almost everywhere demolished to make room for new buildings, so that even in the time of Augustus it was no longer an easy matter to determine its former position, and new quarters now sprang up on all sides. Speculation in houses was extensively carried on, and it was by this means that the Triumvir Crassus, among others, amassed his fortune; for rents were high, and the houses of a slight and inexpensive construction. These *insulae*, or blocks of houses erected for hire, contrasted strikingly with the *domus*, or palaces of the wealthy, which were fitted up with the utmost magnificence and luxury. Thus, for example, the tribune Clodius, the well-known opponent of Cicero, purchased his house for the sum of 14,800,600 sesterces (i. e. about 130,525*l.*). During the last century B.C. the city began to assume an aspect more worthy of its proud dignity as capital of the civilised world. The streets, hitherto unpaved, were now converted into the massive lava-causeways which are still visible on many of the ancient roads (e. g. *Via Appia*). The highest ambition of the opulent nobles was to perpetuate their names by the erection of imposing public buildings. Thus in 184 M. Porcius Cato erected the first court of judicature (*Basilica Porcia*) in the Forum, and others followed his example. Pompey was the founder of the first theatre in stone (p. 206). Generally, however, the structures of the republic were far inferior to those of the imperial epoch, and owing to this circumstance but few of the former have been preserved (*Tabularium* of B. C. 78, p. 222; tombs of *Bibulus*, p. 159, and *Cecilia Metella*, p. 344).

The transformation of the republic into a MILITARY DESPOTISM involved the introduction of a new architectural period also. Usurpers are generally wont to direct their energies to the construction of new buildings, with a view to obscure the lustre of the older edifices, and to obliterate the associations connected with them. Caesar himself had formed the most extensive plans of this nature

but their execution was reserved for his more fortunate nephew. Of all the ruins of ancient Rome those of the buildings of Augustus occupy by far the highest rank, both in number and importance. The points especially worthy of note are the *Campus Martius* with the *Pantheon* (p. 194) and the *Thermae of Agrippa* (p. 196), the *Theatre of Marcellus* (p. 208) and the *Mausoleum of Augustus* (p. 186), the *Basilica Julia* (p. 229), and the *Forum of Augustus* with the *Temple of Mars* (p. 239). No fewer than 82 temples were restored by Augustus ('templorum omnium conditorem ac restitutorem' as he is termed by Livy), who might well boast of having transformed Rome from a town of brick into a city of marble. During the republican period the ordinary volcanic stone of the neighbourhood was the usual building material, but the marble from the quarries of Carrara (discovered about 100 B. C., but not extensively worked till the time of Augustus) and the beautiful travertine from the vicinity of Tivoli were now employed. The administration and police-system of the city were also re-organised by Augustus, who divided Rome into 14 quarters (*regiones*), adapted to its increased extent (p. 125). A corps of watchmen (*vigiles*), who also served as firemen, was appointed to guard the city by night. These and other wise institutions, as well as the magnificence attained by the city under Augustus, are depicted in glowing terms by his contemporaries. His successors followed his example in the erection of public edifices, each striving to surpass his predecessors. In this respect Nero (54-68) displayed the most unbridled ambition. The conflagration of the year 54, which reduced the greater part of Rome to ashes, having been ignited, it is said, at the emperor's instigation, afforded him an opportunity of rebuilding the whole city in the most modern style and according to a regular plan. For his own use he erected the 'golden house', a sumptuous palace with gardens, lakes, and pleasure-grounds of every description, covering an enormous area, extending from the Palatine across the valley of the Colosseum, and far up the Esquiline (p. 176). These and other works were destroyed by his successors, and well merited their fate; the fragments which still bear the name of Nero at Rome are insignificant.

The FLAVIAN DYNASTY, which followed the Julian, has on the other hand perpetuated its memory by a number of most imposing works, above all the Colosseum (p. 234), which has ever been regarded as the symbol of the power and greatness of Rome, the Baths of Titus on the Esquiline (p. 237), and the Triumphal Arch (p. 234) erected after the destruction of Jerusalem. Under Trajan, architecture received a new impetus, and indeed attained the highest development of which the art was capable at Rome. To this the Forum of Trajan (p. 240), with the column, and the reliefs afterwards employed to decorate Constantine's arch, bear the most eloquent testimony. Under Trajan, indeed, the culminating

point both of art and of political greatness was attained. Thenceforward the greatness of the empire began gradually, but steadily to decline. Although under the next emperor *Hadrian* this downward tendency was apparently arrested, yet the monuments of his reign, such as the *Temple of Venus and Roma* (p. 234) and his *Mausoleum* (p. 278), begin to exhibit traces of degeneracy. The same remark applies also to the time of the *Antonines*. These monarchs were remarkable for their excellent qualities as sovereigns, and their peaceful sway has frequently been regarded as the period during which mankind in general enjoyed the greatest prosperity. There is even a tradition that 'the good old times' will return when the equestrian statue of the worthy *Marcus Aurelius*, the gilding of which has almost entirely disappeared, shall resume its costly covering. This, however, was but the lull preceding a storm. The great plague under the latter emperor was the first of a series of fearful calamities which devastated the empire. Throughout an entire century civil wars, incursions of barbarians, famine, and pestilence succeeded each other without intermission. Although Rome was less affected by these horrors than the provinces, it is computed that the population of the city, which at the beginning of the 2nd cent. was about 1½ million, had dwindled to one-half by the time of *Diocletian*. A constant decline in architectural taste is still traceable; but, as building always constituted an important feature in the policy of the emperors, the number and extent of the ruins of this period is considerable. To this epoch belong the *Column of Marcus Aurelius* (p. 147), the *Triumphal Arch of Septimius Severus* (p. 227), the magnificent *Baths of Caracalla* (p. 258), the *Temple of the Sun of Aurelian* (p. 157), and the extensive *Thermae of Diocletian* (p. 174).

After the Punic War the walls of the city had been suffered to fall to decay, and during nearly five centuries Rome was destitute of fortification. Under the emperor *Aurelian*, however, danger became so imminent that it was deemed necessary again to protect the city by a wall against the attacks of the barbarians. This structure is to a great extent identical with that which is still standing. The latest important ruins of antiquity bear the name of *CONSTANTINE THE GREAT*, viz. the *Basilica* (p. 233), *Baths* (pp. 157, 169), and *Triumphal Arch* (p. 237). The two former were, however, erected by his rival *Maxentius*. Constantine manifested little partiality for Rome and ancient traditions, and the transference of the seat of empire to *Byzantium* (in 330) marks a decided turning-point in the history of the city, as well as in that of the whole empire. Rome indeed was still great on account of its glorious past and its magnificent monuments, but in many respects it had sunk to the level of a mere provincial town. No new works were thenceforth undertaken, and the old gradually fell to decay.

The city was still divided, in accordance with the *AUGUSTAN SYSTEM*, into fourteen regions, in enumerating which we shall name the principal

ruins belonging to each: — 1. *Porta Capena*, Via Appia, within the city (p. 258); 2. *Caelimontium*, Caelius (p. 261); 3. *Isis et Serapis*, Colosseum (p. 234); 4. *Baths of Titus* (p. 237); 5. *Templum Pacis*, Venus et Roma (p. 234); 6. *Exquiliae*, Basilica of Constantine (p. 233); 7. *Temple of Faustina* (p. 231); 8. *Exquiliae*, Baths of Constantine (p. 169) and ruins near S. Croce (p. 183); 9. *Alta Semita*, Baths of Constantine (p. 169) and Diocletian (p. 174), gardens of Sallust (p. 164); 10. *Via Lata*, the modern Corso (p. 145); 11. *Forum Romanum*, the republican and imperial Fora (pp. 223, 238) and the Capitol (p. 209); 12. *Circus Flaminius*, Theatres of Paccellus (p. 208) and Pompey (p. 206), portico of Octavia (p. 208), Pantheon (p. 194), column of Marcus Aurelius (p. 147); 13. *Palatium*, Palatine (p. 241); 14. *Circus Maximus*, temple in the Forum Boarium (p. 250); 15. *Aventinus*, Pyramid 12. *Piscina Publica*, Baths of Caracalla (p. 258); 13. *Aventinus*, Pyramid of Castus (p. 253); 14. *Transiberim*, Trastevere and the Borgo. According to the statistics of this period, Rome possessed 37 gates, from which 28 high roads diverged, and 19 aqueducts; and although four only of these last are now in use, there is probably no city in the world which can boast of such an excellent supply of water as Rome. The banks of the Tiber were connected by 8 bridges. There were 423 streets, 1790 palaces, and 48,602 dwelling-houses. Among the public structures are mentioned 11 Thermæ, 866 bath-rooms, 1352 fountains in the streets, 423 temples, 36 triumphal arches, 10 basilicas, etc. When the grandeur and magnificence suggested by these numbers is considered, it may appear a matter of surprise that comparatively so few relics now remain; but it must be borne in mind that the work of destruction progressed steadily during nearly a thousand years, and was not arrested till the era of the Renaissance, but for which even the monuments still existing would ere now have been consigned to oblivion.

The *Catacombs*, the earliest burial-places of the CHRISTIANS, illustrate the gradual progress of this interesting community, in spite of every persecution, from the 1st century downwards. At the beginning of the year 313 Constantine issued his celebrated decree from Milan, according to Christianity equal rights with all other religions. This was the decisive step which led to the union of the church with the state. In 324 the first œcumenical council was held at Nicæa, and in 337 the emperor caused himself to be baptised when on his deathbed. Tradition attributes the earliest ecclesiastical division of Rome into seven diaconates to *St. Clement*, the fourth bishop, and *St. Peter* is said to have founded the first place of worship in the house of the senator Pudens, now the church of *S. Pudenziana* (p. 176). To *Callistus I.* (217-22) is ascribed the foundation of the church of *S. Maria in Trastevere* (p. 335), and to *Urban*, his successor, that of *S. Cecilia* (p. 336). About the beginning of the fourth century *S. Alessio* and *S. Prisca* on the *Aventine* are supposed to have been founded. Of these churches, however, and also of the edifices erected by *CONSTANTINE*, no trustworthy record has been handed down to us. To that monarch tradition attributes the foundation of the following churches — the *Lateran*, *St. Peter's*, *S. Paolo Fuori*, *S. Croce in Gerusalemme*, *S. Agnese Fuori*, *S. Lorenzo Fuori* and *S. Pietro e Marcellino* at Torre Pignattara (p. 354), — but probably erroneously, with the exception of the first, which was styled 'omnium urbis et orbis ecclesiarum mater et caput'. It is, however, noteworthy that the oldest and most important churches were generally outside the gates, or at least in their immediate vicinity; and this



is accounted for by the fact that the Roman aristocracy at first clung tenaciously to the old traditions, and for a long period the city preserved its heathen character. The state at length overcame this antagonism. In 382 the altar of Victoria was removed from the senate-hall, and in 408 the ancient religion was at length deprived by a law of Honorius of all its temporal possessions, and thus indirectly of its spiritual authority also. The destruction of the ancient temples, or their transformation into Christian places of worship now began, and the churches rapidly increased in number. At this early period Rome possessed 28 parish churches (*tituli*), besides numerous chapels, and among them arose the five PATRIARCHAL CHURCHES, presided over by the pope, and forming a community to which the whole body of believers throughout the world was considered to belong. These five were *S. Giovanni in Laterano*, *S. Pietro*, *S. Paolo*, *S. Lorenzo*, and the church of *S. Maria Maggiore* founded by Liberius. Besides these, *S. Croce in Gerusalemme* and *S. Sebastiano*, erected over the catacombs of the Via Appia, enjoyed special veneration. These formed the 'Seven Churches of Rome' to which pilgrims flocked from every part of western Christendom. The number of monasteries now steadily increased, and at the same time the inroads of poverty made rapid strides.

In the 4TH CENTURY the cultivation of the Roman Campagna began to be seriously neglected, and in an official document of the year 395 it is stated that upwards of 500 square miles of arable land had been abandoned and converted into morass. The malaria at the same time extended its baneful sway from the coast into the interior of the country. The storms of the barbarian irruptions greatly aggravated the misery. Although the Vandals and Goths are often erroneously held responsible for the destruction of all the great monuments of antiquity, which, on the contrary, Theodoric the Great did his utmost to protect, Rome doubtless suffered terribly from having been the scene of their battles and pillagings. In 410 the city was plundered by Alaric, and in 445 by the Vandals, and in 537 it sustained its first siege from the Goths under Vitiges. They laid waste the Campagna and cut off all the supplies of water brought to the city by the aqueducts, but the skill of Belisarius, and the strength of the walls, particularly those of the Castle of S. Angelo, effectually repelled their attacks on their designs, after 538 they were at length compelled to abandon their designs, after having beleaguered the city for upwards of a year. In December 546, Totilas, the king of the Goths, entered Rome, and is said to have found not more than 500 persons within the walls of the devastated city. Belisarius then repaired the walls which had been partially destroyed, and in 547 he sustained a second siege. In 549 the city again fell into the hands of Totilas, but in 552 it was captured by Narses and again united with the Byzantine empire. About this period the city was reduced by war, pestilence, and

verty to a depth of misery which was never again paralleled, except during the absence of the papal court at Avignon. No thorough restoration was possible, for the Byzantine emperors cared nothing for Rome, and in the Lombards arose new enemies to their dynasty in Italy. In 663 *Constantine II.* visited Rome, an interval of 306 years having elapsed since it had been entered by a Byzantine emperor, and availed himself of the opportunity to carry off the last remains of the bronze with which the ancient monuments were decorated. In 755 the Lombards under their duke *Aistolf* besieged Rome for two months and ruthlessly devastated the Campagna, which during the preceding interval of peace had begun to wear a more smiling aspect. A lamentation of that period begins thus: —

'Nobilibus quondam fueras constructa patronis,  
Subdita nunc servis, heu male Roma ruinis;  
Deseruere tui tanto te tempore reges,  
Cessit et ad Græcos nomen honosque tuus.'

and terminates with the words: —

'Nam nisi te Petri meritum Paulique foveret,  
Tempore jam longo Roma misella fores.'

It was in fact the tradition, indelibly attaching to Rome, of the great struggles and victories of Christianity which preserved the city from total destruction. The transformation of heathen into Christian Rome was accompanied by the gradual development of PAPACY as the supreme ecclesiastical power in the West. *Leo the Great* (440-461) and *Gregory the Great* (590-604) may be regarded as the chief originators of this scheme of aggrandisement. These popes and their successors were indefatigable in their efforts to realise their project, and under their auspices, notwithstanding the poverty and misery into which Rome had sunk, new churches and monasteries were constantly springing up among the ruins of the monuments of antiquity, and the last feeble spark of artistic taste which still survived was devoted to the decoration of these buildings. The objects at which they chiefly aimed were independence of the Byzantium, the subjection of the Eastern church to the court of Rome, and the conversion of the heathen Germans, the accomplishment of which would materially pave the way for their ulterior ambitious schemes. In 727 the Lombard king *Luitprand* presented himself, which had been captured by him, to the pope, this being the first instance of a town being presented to the church, and this gift constituted a basis for the subsequent formation of the States of the Church. In 755, on the invitation of the pope, the Frankish king *Pepin* proceeded to Italy and practically put an end to the Byzantine supremacy. It is not known whether that monarch absolutely transferred the Exarchate of Ravenna and the other towns to the representative of St. Peter, or whether he granted them to him as a fief, but it is certain that the temporal power of the popes and their supremacy over Rome dates from the grants made by Pepin to the pope. On Christmas Day, in the year 800, *Charlemagne* was

crowned by Leo III., and from that 'Holy Roman Empire' and the MEDIEVAL HISTORY of the Roman Catholic Church.

A characteristic of this period is to be found in the numerous, many-storied towers of red brick which contrast so strongly with the monuments of ancient Rome. This style of architecture was developed in the Carlovingian epoch, although most of these towers now extant were not erected before the 12th or 13th century. In still greater numbers sprang up towers of a defensive character, a few only of which, such as the so-called *Torre di Nerone* (p. 171), are still preserved. The forest of towers, belonging to numerous different owners, which reared themselves over the ruins of the mistress of the world, affords at the same time a clue to the character of the whole epoch; for, in spite of the nominal sway exercised over the greater part of Europe by the pope and the emperor, continual feuds raged both at Rome and elsewhere between the temporal and spiritual powers, and between the nobility and the populace. The great monuments of antiquity were now doomed to utter destruction, and their fate is thus described by the historian Gregorovius (iii, 565): — 'Charlemagne had already set the example of carrying off ancient columns and sculptures to adorn his cathedral at Aix-la-Chapelle, and the popes, who regarded the greatest monuments of Rome as the property of the state, possessed neither taste, nor time, nor ability to take measures for their preservation. The plundering of ancient buildings became the order of the day. The priests were indefatigable in transferring antique columns and marbles to their churches; the nobles, and even the abbots, took possession of magnificent ancient edifices which they disfigured by the addition of modern towers; and the citizens established their workshops, rope-walks, and smithies in the towers and circuses of imperial Rome. The fisherman selling his fish near the bridges over the Tiber, the butcher displaying his meat at the theatre of Marcellus, and the baker exposing his bread for sale, deposited their wares on the magnificent slabs of marble which had once been used as seats by the senators in the theatre or circus and perhaps by Cæsar, Mark Antony, Augustus, and other masters of the world. The elaborately sculptured sarcophagi of Roman heroes were scattered in every direction and converted into cisterns, washing-vats, and troughs for swine; and the table of the tailor and the shoemaker was perhaps formed of the cippus of some illustrious Roman, or of a slab of alabaster once used by some noble Roman matron for the display of her jewellery. For several centuries Rome may be said to have resembled a vast lime-kiln, into which the costliest marbles were recklessly cast for the purpose of burning lime; and thus did the Romans incessantly pillage, burn, dismantle, and utterly destroy their glorious old city'.

Leo IV. encircled the 'LEONINE CITY' with a wall, and erected

ful structures, which indicate a renewed period of prosperity, the ravages of the Saracens in the city and its environs prevented farther progress. When at length these barriers were finally subdued by *John X.*, the city was repeatedly captured by German armies during the contest for the supremacy; and subsequently, in consequence of incessant wars, the whole city was converted into a number of distinct quarters, with castellated houses, in the construction of numerous monuments of antiquity were ruthlessly destroyed, and the materials they afforded. Every temporary establishment of peace was invariably followed by new devastation, as when the senator *Brancaleone* dismantled more than 150 of the strongholds of the warlike nobles.

Constantly increasing civic and national dissensions at last compelled *Clement V.* in 1309 to transfer the seat of the government to Avignon, where it remained till 1377, when it was successively governed by Guelphs and Ghibellines, French and Germans, Orsini's and Colonna's, and for a brief period (1347) *Cola di Rienzi* even succeeded in restoring the republican form of government. This was an epoch of the utmost misery, when poverty, war, and disease had reduced the population to less than 20,000 souls.

A new era was inaugurated by the return of *Gregory XI.* to the city. After the termination of the papal schism (1378-1417), the development of the city progressed rapidly, aided by the influx of money which flowed into the papal coffers, and by the taste for art and science promoted by *Nicholas V.*, *Jules II.*, and others. In 1527 the city was fearfully devastated by the troops of Charles of Bourbon; but it gradually recovered from the blow, its population again increased, and many churches and palaces were restored or re-erected by the popes, their favourites, especially during the pontificate of *Sixtus V.* (1585-90), to whom modern Rome is chiefly indebted for its artistic features. In 1798 a republic was established for a short time at Rome, and from 1809 to 1814 the city was under the domination of France. A republican form of government was proclaimed in 1849, in consequence of the events of the previous year, but it was suppressed on 12th April, 1850, when Pius IX. was restored by the French. The city was then garrisoned by 15,000 French troops, and withdrawn in December 1866, in accordance with the terms of the 15th Sept., 1864; but they were recalled after the outbreak of the Franco-Prussian war of 1870. On 20th of that year the Italian troops marched into the city, after a bombardment of five hours. The States of the Church are now incorporated with the kingdom of Italy, of which Rome is once again the capital.

CHRONOLOGICAL TABLE.

B.C.	Rom. Emp.	Popes *.	A.D.	Rom. Emp.	Popes.
44	Julius Cæsar murdered.		238	Balbinus.	
28	Cæsar Octavianus Augustus.		244	Gordian III.	
A.D.			244	Philip the Arabian.	
14	Tiberius.		249	Decius.	
37	Caligula.		251	Gallus and Volusianus.	Cornelius, 251.
41	Claudius.	St. Peter, 42.	252		Lucius I., 252.
54	Nero.		253	Æmilianus.	Stephen I., 254.
67		Martyrdom of St. Peter.		Valerianus.	
68	Galba.	Linus, 67.	257		Sixtus II., 257.
69	Otho.		259		Dionysius, 259-268.
	Vitellius.		263	Gallienus.	
69	Vespasian.		268	Claudius II.	Felix I., 269-274.
78		Cletus, 78.	270	Aurelian.	
79	Titus.	Clement, 90.	275	Tacitus.	
81	Domitianus.		275	Florianus.	Eutychianus.
91			276	Probus.	
96	Nerva.		282	Carus.	
98	Trajan.	Anacletus.	283	Carinus and Numerianus.	
100		Evaristus.	283		Cajus.
109		Alexander I.	284	Diocletian.	
117	Hadrian.		296		Marcellinus.
119		Sixtus I.	306	Constantius Chlorus and Maximianus Galerius.	
123		Telesphorus.			
138	Antoninus Pius		306	Constantine the Great (sole Emp. 324-337).	
139		Hyginus.			Marcellus I. 307-309.
142		Pius I.			
161	Marcus Aurelius.	Anicetus.	310	Maximin II.	
168		Soter.	311	Licinus.	
177		Eleutherus.	314	Maxentius.	
180	Commodus.		316		Eusebius, 309.
190		Victor I., 189-198.	316		Melchiades.
193	Pertinax.		316		Sylvester I.
	Didius Julianus.		316		Marcus.
193	Septimius Severus.		337	Constantine II.	Julius I.
211	Caracalla (Geta d. 212.)			Constantius.	
202		Zephyrinus, 198-217.		Constans.	Liberius.
217	Macrinus.		352		
218	Hellogabalus.	Callistus I., 217-222.	361	Julian.	
222	Alexander Severus.	Urbanus I., 222-230.	363	Jovian.	
223		Pontianus, 230-235.	364	Valentinian I. and Valens.	} Partition of the Empire.
230					
235	Maximinus.	Anterus, 235-236.			
236					
238	Gordian I. and II.	Fabianus, 236-250.	366		Damasus I.
	Maximus		367	Gratian.	
			375	Valentinian II.	

(\*) The dates of the popes down to Constantine are uncertain, having been handed down by vague tradition only.

D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
379	Theodosius.		640		Severinus.
383	Arcadius.				John IV.
385			642		Theodorus I.
395	Honorius <sup>a</sup> .	Siricius.	649		St. Martin I.
397		Anastasius I.	655		St. Eugene I.
401		Innocent I.	657		St. Vitalianus.
417		Zosimus.	672		Adeodatus.
418		Boniface I.	676		Donus I.
422		Celestinus I.	678		St. Agathus.
425	Valentinian III		682		St. Leo II.
432		Sixtus III.	684		St. Benedict II.
434		Leo I., the Great.	685		John V.
455	Petronius		686		Conon.
	Maximus		687		St. Sergius I.
455	Avitus		701		John VI.
455	Leo and Majorianus.		705		John VII.
	Lib. Severus.		708		Sisinnius.
	Anthemius.		715		Constantinus.
	Olybrius.	Hilarius.	731		St. Gregory II.
	Glycerius.	Simplicius.	741		St. Gregory III.
	Julius Nepos.		752		St. Zacharias.
	Romulus Augustulus.		757		Stephen II.
	End of the W. Roman Empire		768		St. Paul I.
			772		Stephen III.
			795		Hadrian I.
		Felix II.		<i>Rom. Emp. of Germ. origin <sup>c</sup></i>	St. Leo III.
		Gelasius.			
		Anastasius II.	800	Charlemagne.	
		Symmachus.	814	Louis the Pious.	
		Hormisdas.			
		John I.	816		Stephen IV.
		Felix III.	817		St. Paschalis I.
		Boniface II. <sup>b</sup>	824		Eugene II.
		John II.	827		Valentinus.
		St. Agapitus I.			Gregory IV.
		St. Silverius.	843	Lothaire.	
		Vigilius.	844		Sergius II.
		Pelagius I.	847		St. Leo IV.
		John III.	855	Louis II.	Benedict III.
		Benedict I.	858		St. Nicholas I.
		Pelagius II.	867		Hadrian II.
		St. Gregory I. the Great.	872		John VIII.
		Sabinianus.	876	Charles the Bald.	
		Boniface III.	882		Martin II.
		S. Boniface IV.	884	Charles the Fat.	Hadrian III.
		Deusdeditus.			
		Boniface V.	885		Stephen V.
		Honorius I.	887	Arnulf.	

395, the year of the death of Theodosius, the division of the Empire was permanent; in the above table the Emperors of the West are only enumerated.

For all the popes have been canonised.

Names of a few English sovereigns, especially those who appear prominently in papal history, have been added to this column to facilitate the relation of contemporary history.

A.D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
891		Formosus.	1124		Honorius II.
896	[Alfred the Great of England, 871-901.]	Boniface VI.	1125	Lothaire of Saxony.	
897		Stephen VI.	1130		Innocent II.
898		Romanus I.			
		Theodorus II.			
900	Louis the Child.	John IX.	1138	Conrad III. of Hohenstaufen.	
		Benedict IV.			
903		Leo V.	1143		Cœlestine II.
		Christophorus.	1144		Lucius II.
904		Sergius III.	1145		Eugene III.
911		Anastasius III.	1152	Frederick I. Barbarossa.	
912	Conrad I.				Anastasius IV.
913		Landonius.	1153		Hadrian IV.
914		John X.	1154	[Henry II. of England, 1154-1189.]	Alexander III.
919	Henry I.				Lucius III.
928		Leo VI.	1181		Urban III.
929		Stephen VII.	1185		Gregory VIII.
931		John XI.	1187		Clement III.
936	Otho I.	Leo VII.	1187		
939		Stephen VIII.	1190	Henry VI.	Cœlestine III.
942		Martin III.	1191		Innocent III.
946		Agapetus II.	1198	Otho IV.	
956		John XII.		[Richard Cœur de Lion, 1189-1199.]	
964		Leo VIII.			
		Benedict V.			
965		John XIII.	1215	Frederick II.	
972		Benedict VI.	1216		Honorius III.
974	Otho II.	Donus II.	1227		Gregory IX.
975		Benedict VII.	1241		Cœlestine IV.
983	Otho III.	John XIV.	1243		Innocent IV.
985		John XV.	1250	Conrad IV. Interregnum.	Alexander IV.
996		Gregory V.	1261		Urban IV.
999		Sylvester II.	1271		Clement IV.
1002	Henry II.		1278		Gregory X.
1003		John XVII.			
		John XVIII.			
1009		Sorgius IV.			
1012		Benedict VIII.	1276	[Edward I. of England, 1272-1307.]	Innocent V.
1024	Conrad II.	John XIX.			Hadrian V.
1033		Benedict IX.			John XX.
1039	Henry III.				or XXI.
1046		Gregory VI.	1277		Nicholas III.
		Clement II.	1281		Martin IV.
1048		Damasus II.	1286		Honorius IV.
1049		St. Leo IX.	1288		Nicholas IV.
1055		Victor II.	1290	Albert I. and Adolph of Nassau.	
1056	Henry IV.				
1057		Stephen IX.			
1068	[William the Conqueror, 1066-1087.]	Nicholas II.	1292		St. Cœlestine V.
1081		Alexander II.	1294		Boniface VIII.
1073		Gregory VII.	1308		Benedict XI.
		Hildebrand.	1305		Clement V.
1086		Victor III.	1308	Henry VII. of Luxembourg.	
1088		Urban II.			
1089		Paschalis II.	1314		
1106	Henry V.				
1118		Gelasius II.			
1119		Calixtus II.		Frederick of Austria.	

A.D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
1316	[Edward III. of England, 1327	John XXII.	1564	Maximilian II.	
1334	-1377.]	Benedict XII.	1565		St. Pius V.
1342		Clement VI.			(Ghislieri of Piedmont).
1346	Charles IV. of Luxembourg.		1572		Gregory XIII.
1352		Innocent VI.			(Ugo Buoncompagni of Bologna).
1362		Urban V.			
1370		Gregory XI.			
1378	Wenzel.	Urban VI.	1576	Rudolph II.	
1389		Boniface IX.	1585		Sixtus V. (Felix Peretti).
1400	Rupert of the Palatinate.		1590		Urban VII.
1404		Innocent VII.			(Giambattista Castagna of Rome).
1406		Gregory XII.			Gregory XIV.
1409		Alexander V.	1590		(Nic. Sfondrati of Milan).
1410	Sigismund.	John XXIII.			Innocent IX.
1417	[Henry V. of England, 1413	Martin V.	1591		(Giannantonio Facchinetti of Bologna).
1431	-1422.]	Eugene IV.			Clement VIII.
1438	Albert II.				(Hippolyt. Aldobrandini of Florence).
1440	Frederick III.		1592		Leo XI. (Alexander Medici).
1447		Nicholas V.			Paul V. (Camillo Borghese).
1456	[Henry VI. of England, 1422	Calixtus III.			
1458	-1461.]	Pius II. (Æneas Sylvius, Siena).			
1464		Paul II.		[James I. of England, 1603	
1471		Sixtus IV.	1605	-1625.]	
		(Francis della Rovere of Savona).			
1484	[Henry VII. of England, 1485	Innocent VIII.	1612	Matthias.	
	-1508.]	(Joann. B. Cibo of Genoa).	1619	Ferdinand II.	
1492		Alexander VI.	1621	[Charles I. of England, 1625	
		(Roder. Borgia).	-1649.]		Gregory XV.
1493	Maximilian I.		1623		(Alexander Ludovisi).
1508	[Henry VIII. of England, 1509	Pius III. (Francis Piccolomini of Siena).	1637	Ferdinand III.	Urban VIII. (Maffeo Barberini).
	-1547.]	Julius II. (Julian della Rovere).	1644	[Commonwealth and Protectorate, 1649-1660.]	Innocent X.
1508		Leo X. (John de' Medici).			(Giambattista Pamfil).
1513			1655		Alexander VII.
1519	Charles V.				(Fabio Chigi of Siena).
1522		Hadrian VI.			
		(of Utrecht).	1658	Leopold I.	
1523		Clement VII.	1667	[Charles II. of England, 1660	
		(Julius Medici).	-1685.]		Clement IX.
1534		Paul III. (Alexander Farnese).			(Giul. Rospigliosi).
1550	[Mary I. of England, 1553	Julius III. (Joan. Maria de Monte).	1670		Clement X.
	-1558.]	Marcellus II.	1676		(Emilio Altieri).
1555		Paul IV. (Gian Pietro Caraffa of Naples).			Innocent XI.
			1689		(Benedetto Odescalchi).
1558	Ferdinand I.				Alexander XIII.
1559	[Elizabeth of England, 1558	Pius IV. (Joan. Angelus Medici of Milan).		[William III. and Mary II. of England, 1688-1702.]	(Pietro Ottobuoni).



A.D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
1691		Innocent XII. (Ant. Pignatelli).	1775		Pius VI. (Giov. Ang. Braschi).
1700		Clement XI. (Giov. Franc. Albani).	1790	Leopold II.	
1705	Joseph I.		1792	Francis II.	
1711	Charles VI.		1800		Pius VII. (Gregorio Barnaba Chiaramonti of Cesena).
1721		Innocent XIII. (Mich. Ang. de Conti).			Leo XII. (Annib. della Genga of Spoleto).
	[George II. of England, 1727-1760.]	Benedict XIII. (Vinc. Maria Orsini).	1825	[George IV. of England, 1820-1830.]	Pius VIII. (Franc. Xav. Castiglione of Cingoli).
1724		Clement XII. (Lorenzo Corsini).	1829		Gregory XVI. (Mauro Capellari of Belluno).
1730		Benedict XIV. (Prosp. Lambertini).	1831		Pius IX. (Giovanni Maria Mastai-Fretti of Sinigaglia).
1740					Leo XIII. (Jochim Pecci of Carpineto, b. 2. March 1810, Cardinal 1853, Pope 20. Feb. 1878).
1742	Charles VII. of Bavaria.		1846		
1745	Francis I.				
1758	[George III. of England, 1760-1820.]	Clement XIII. (Carlo Rezzonico of Venice).	1878		
1765	Joseph II.				
1769		Clement XIV. (Giov. Ant. Ganganelli of Rimini).			

Rome is situated ( $41^{\circ} 53' 54''$  N. lat.,  $12^{\circ} 29'$  E. longit., meridian of Greenwich) in an undulating volcanic plain, which extends from Capo Linaro, S. of Civit  Vecchia, to the Promontorio Circeo, a distance of about 85 M., and between the Apennines and the sea, a width of 25 M. The city is built on both banks of the Tiber, the largest river in the Italian peninsula, 14 M. from its influx into the Mediterranean. The prospect from one of the hills of Rome — and no city is more replete with ever-varying and delightful views — is bounded towards the E. by the unbroken chain of the Apennines, which rise at a distance of 10 to 20 M. In the extreme N. towers the indented ridge of Soracte (2260 ft.), occupying an isolated position in the plain, and separated by the Tiber from the principal range of the Apennines. Farther E., and still more distant, is the Leonessa group (7257 ft.), which approaches the Central Apennines. Considerably nearer lies the range of the Sabine Mts. The summit at the angle which they form by their abutment on the Campagna is M. Gennaro (4163 ft.), the Lucretilis of Horace; the village at the base is Monticelli (1295 ft.). Farther off, on the slope of the hill, lies Tivoli, recognisable by its villas and olive-gardens. More towards the S., on the last visible spur of the Sabine Mts. (2513 ft.),

ts - On (1180 ft.). The spur of the E. separates the Apennines from the volcanic Al-  
onte Porzio (1529 ft.); then the villages are Rocca Priora (2352 ft.),  
the ancient Tusculum. The highest town of Frascati (2218 ft.),  
vo (3130 ft.), once surmounted by a peak of the Alban Mts. is  
now a Passionist monastery. On its slope lies the village  
ca di Papa (2647 ft.), loftily. The picturesquely situated, be-  
which, towards the plain, is and on the hill, is Castel  
illage, with the castle farther to the W. of Marino (1322 ft.).  
lfo; the mountain then the W. of Marino (1322 ft.).  
only. On the N. the sea is visible from a few of the highest  
c chain of hills approaching close to the level of the  
rizon is bounded by mountains also of volcanic formation:  
the sea, to the left, the lake of Bracciano (282 ft.), a  
ghts around the left, the mountains close to the level of the  
(2018 ft.), the lake of Bracciano (282 ft.), a  
ins of Viterbo, the Ciminian Forest (now generally called the  
er of Baccano, 3464 ft.); the nearest point to the right is  
in enclosed by the Tiber and the wooded hill of M. Musino (1319 ft.).  
ted by the Tiber and the wooded hill of M. Musino (1319 ft.).  
s into the former 1 1/2 M. Anio, which descends from Rocca  
and villages, but is far above Rome, contains a sprinkling  
reatness and present desolation in the innumerable and ex-  
WALL by which modern replete with witnesses of its  
onstructed of brick, and Rome is surrounded is 14 M. in  
er part of it dates from the outside about 55 ft. high.  
celian, completed by Probus, and restored by Honorius, by  
Belisarius, and several popes. The city is entered by the  
ATES (several of earlier popes. The city is entered by the  
most important is the Porta del Popolo, whence up).  
and E. Italy issues, afterwards crossing the Tiber by the  
e, 1 1/2 M. from the city. Receding from the river, follow the  
a, Porta Pia, Porta S. Lorenzo (road to Tivoli), Porta  
o Palestrina), Porta S. Giovanni (to Frascati and Albano),  
bastiano (Via Appia), Porta S. Paolo (to Ostia),  
t bank of the Tiber: Porta Portese (to Porto),  
o, Porta Cavaleggieri, and Porta Angelica.  
er reaches Rome after a course of 216 M.,  
e city from N. to S. The water is about 65 yds.  
torace), and rises to a considerable height (the 'A',  
ft., but it sometimes rises as much as 30-35 ft. and

As the case during the great inundation of 1871. construction of an artificial channel for the river is projected for the navigation of the river, by means of which the commercial Rome was carried on in both directions, with nations as well as with the Italian provinces, is now considered insignificant. The Tiber enters the city not far from M. Pincio, and describes three curves within its precinct towards the S.W., skirting the quarter of the Vatican, to the S.E., bounding the Campus Martius and terminating at the island and the Capitol, and the third to the S.W., forming the city by the Aventine.

On the RIGHT BANK of the Tiber lies the more important smaller part of the city, divided into two halves: on the N. around the Vatican and St. Peter's, encircled with a wall in 851 and erected into a separate town; and to the S., on the slopes of the Janiculus, Trastevere, which from ancient times has formed a tête-de-pont of Rome against Etruria, and was a peopled suburb in the reign of Augustus. These two portions are connected by the long *Via della Longara*, constructed by — The banks of the Tiber are connected by means of six bridges: the new *Ripetta Bridge*, the highest; the *Ponte S. Angelo*, a castle of that name, below which the *Ponte Leonino*, a small bridge, crosses from the Longara; then from Trastevere to the island, the *Ponte Sisto*; another traverses the island, the portion from Trastevere to the island being called *Ponte S. Bartolommeo*, and thence to the bank the *Ponte de' Quattro Capi*; finally, below the island, the *Ponte Rotto*.

The more ancient portion of the city, properly so called, lies on the LEFT BANK, partly in the ancient Campus Martius, a plain joining the river, and partly on the surrounding hills. Modern Rome is principally confined to the plain, while the HEIGHTS on which the ancient city stood are now to a great extent uninhabited, and recently again begun to be occupied by houses. These are the famous Seven Hills of Rome. The least extensive, but the most important, is the *Capitoline* (161 ft.), which rises between the Tiber and the island, and now forms to some extent the barrier between ancient and modern Rome. It consists of a narrow ridge extending from S.W. to N.E., culminating in two summits, separated by a depression: on the S.W. point, towards the river, stands the Palazzo Caffarelli, and on that to the N.E., towards the Quirinal, the church of S. Maria in Araceli. Contiguous to the Capitol in the N.E. direction, and separated from it by a depression with the structures of Trajan considerably widened, extends the *Palatine* (170 ft.). On the N. a valley, in which the Piazza Barberina is situated, separates the Quirinal from the *Pincio* (164 ft.), which by its ancient name 'collis hortorum' indicates, was occupied by the gardens and not regarded as part of the city. To the E. of the Quirinal

[illegible][illegible]

II. *The Quirinal, Viminal, and Esquiline Hills* anciently covered with houses, but now almost deserte

III. *Rome on the Tiber*, the closely packed and to the middle ages, the abode of the poorer classes.

IV. *Ancient Rome*, to the S., mostly uninhabited, b the chief monuments of antiquity.

V. *The Right Bank of the Tiber*, including the Vatter's, the Longara, and Trastevere.

Lastly, we add a description of the *Catacombs*.

### I. Strangers' Quarter and Corso.

The N. entrance to Rome is formed by the *Porta* (Pl. I, 8), not far from the Tiber, through which, be struction of the railroad, most visitors approached City. The gate was constructed in 1561 by *Vignola*, towards the town by *Bernini* in 1655, on the occasion of Queen Christina of Sweden. In 1878 it was enlarged tion of two side-portals. The gate is named after th church of S. Maria del Popolo, opposite which are the *the Carabinieri*. Adjoining the barracks is a permanent of Art, a collection of little value. — Outside the gate, is the Villa Borghese, see p. 160.

Within the gate lies the handsome \**Piazza del Po* 18), adorned with an *Obelisk* between four water-spouti which was brought by order of Augustus from Heliopo defeat of Antony, placed in the *Circus Maximus*, and, the inscription, dedicated to the Sun. It was removed sent position by order of Sixtus V. in 1589. The shaft height, and the whole monument with the pedestal and — Towards the W. the Piazza is bounded by an arche figures of Neptune and Tritons, opposite which is a simil adorned with Roma between the Tiber and the Anio. C of the latter is an approach to the *Pincio* (p. 141).

Three streets diverge from the piazza on the S.: t the *Via di Ripetta* (p. 185), parallel with the river; in the *Corso* (p. 145); and to the left the *Via del Babuino* the *Piazza di Spagna* (p. 143). — Between the two l stands the church of *S. Maria in Monte Santo*, adjacent on the right, is that of *S. Maria de' Miracoli*, both datir latter half of the 17th cent., with domes and vestibule by Rinaldi, and completed by Bernini and Fontana.

\**S. Maria del Popolo* (Pl. I. 18), said to have beer Paschalis II. in 1099 on the site of the tombs of the burial-place of Nero, which was haunted by evil spiri tirely re-erected by *Baccio Pontelli* (? or *Meo del Ca* Sixtus IV. in 1477. The interior was afterwards deco

*nini* in the rococo style. It consists of nave, aisles, transept, and octagonal dome, and contains handsome monuments of the 15th cent. (comp. p. xx) and other works of art. (The sacristan shows the choir and chapels; fee  $1\frac{1}{2}$  fr.)

**RIGHT AISLE.** The 1st Chapel, formerly *della Rovere*, now *Venuti*, was painted by *Pinturicchio*: \*altar-piece, Adoration of the Infant Christ; in the lunettes, life of St. Jerome. On the left, the tomb of Cardinal della Rovere, right, that of Cardinal di Castro; on the pillar to the left, a bust of F. Catel, the painter (d. 1857) by *Troschel*. — In the 2nd Chapel: *Assumption of Mary*, altar-piece by *C. Maratta*. 3rd Chapel, painted by *Pinturicchio*: above the altar, *Madonna with four angels*; on the left, *Assumption of the Virgin*; in the lunettes, scenes from the life of *Mary*; in the predelle representations of martyrs in grisaille; on the right, tomb of *Giov. della Rovere* (d. 1483); on the left, recumbent bronze figure of a bishop. — In the 4th Chapel marble-sculptures of the end of the 15th cent. above the altar: *St. Catharine* between *St. Antony of Padua* and *St. Vincent*; right, tomb of *Marcantonio Albertoni* (d. 1486); left, that of the *Cardinal of Lisbon* (d. 1508).

**RIGHT TRANSEPT.** On the right, tomb of *Cardinal Podocatharus of Cyprus*. Near it is a door leading into a passage, at the end of which is the sacristy, containing the former \*Canopy of the high-altar of *Alexander VI.* of the year 1492, with an ancient *Madonna* of the *Siennese school* and the beautiful monuments of (left) *Archbishop Rocca* (d. 1482), and (right) *Bishop Gomial*.

**LEFT AISLE.** 1st Chapel, on the left and right of the altar, two ciboria of the 16th cent.; left, tomb of *Card. Ant. Pallavicino* (erected 1507). By an adjacent pillar the rococo monument of a *Princess Chigi*, by *Posi* (1771). — The \*2nd Chapel was constructed under the direction of *Raphael* by *Agostino Chigi* in honour of *St. Mary of Loreto*; on the vaulting of the dome eight \*Mosaics by *Aloisio della Pace* (1516), from *Raphael's* cartoons: — 'Around the central circular scene, which represents the *Creator* surrounded by angels, are grouped seven planet symbols and a genius leaning on a globe, separated by ornamental divisions. Each planet is represented by an ancient deity: *Diana*, *Luna*, *Mercury*, *Venus*, *Apollo*, *Mars*, *Jupiter*, and *Saturn*. They are portrayed in half-figure with appropriate action, and each is enclosed within a segment of the zodiac, on which rests an angel, either pointing to the *Creator* above or in the act of adoration. This association of gods and angels recalls the prophets and sibyls of *Michael Angelo*, each of whom is also accompanied by a genius. But *Raphael's* composition is entirely independent, with a distinct significance of its own, and one of a kind which shows the master's power in its highest manifestation'. — The altar-piece, a *Nativity of the Virgin*, is by *Sebastiano del Piombo*, the other pictures by *Salviati*. Bronze relief over the altar, *Christ* and the *Samaritan woman*, by *Lorenzetto*; in the niches four statues of prophets: over the altars (left) \**Jonah*, by *Raphael*, and (right) *Habakkuk*, by *Bernini*; at the entrance, (left) *Daniel*, by *Bernini*, and (right) *Elijah* by *Lorenzetto*, designed by *Raphael*.

**LEFT TRANSEPT:** Tomb of *Cardinal Bernardino Lonati* (15th cent.).

In the CHOIR \*Ceiling-frescoes by *Pinturicchio* (1479): *Madonna*, the *Four Evangelists*, and the *Four Fathers* of the church, *Gregory*, *Ambrose*, *Jerome*, and *Augustine*, in excellent preservation, and long deservedly admired for the skilful distribution of space. Beneath are the \*Tombs of the cardinals *Girolamo Basso* and *Ascanio Sforza* by *Andrea Sansovino*, erected by order of *Julius II.* (1506), 'the perfection of sculpture combined with decoration'. The same pope is said to have caused the two fine stained glass windows to be executed by *Claudius* and *William of Marseilles*.

The church gives a title to a cardinal. In the adjacent Augustinian monastery *Luther* resided during his visit to Rome (1510).

If we ascend the Pincio by the approaches above named (gates closed one hour after *Ave Maria*), we observe in the first circular space two columns (*columnae rostratae*), adorned with the prows of

ships, from the temple of Venus and Roma (p. 234); three marble statues, and above them captive Dacians, antiques. Beyond these, a large relief. Halfway up a granite basin, with a fountain, and under a loggia a Statue of Victor Emmanuel II., erected in 1878.

The Pincio (Pl. I, 18), the *collis hortorum*, or 'hill of the ancients, was probably called *Mons Pincius* from the Pincii situated here in the later period of the empire. It was once the famous gardens of Lucullus, in which the wife of Claudius, afterwards celebrated her orgies. It belonged to the monastery of S. Maria at the foot of which it was converted by Valadier, during the Napoleonic régime, into a beautiful pleasure-grounds, the Passeggiata of Rome. This is the most agreeable drive in the evening, when the Italians frequently receive visits in their carriages, presenting a gay and interesting scene. A military band generally plays here two hours before the walks, attracting a large audience of all classes. The walks are planted with groups of trees, and (as suggested by the Emperor in 1849) adorned with busts of celebrated Italians, to which many additions have been made. — The projecting summit (151 ft.) commands a magnificent view of the

Beyond the Piazza del Popolo with the buildings above the opposite bank of the Tiber, rises the huge pile of St. Peter's, which is the Vatican to the right, and near it the city-wall hills which here bound the horizon, the point planted with cypresses, where the yellow Villa Mellini is situated, is Monte Mario. To the left, the white building of the new Tivoli. To the left close to the Tiber, which is not visible, is the round castle of the Pope, called from the bronze angel which crowns it. The pine-grove to the left of the castle belongs to the Villa Doria-Pamphilj. Between the spectator and the river is a labyrinth of houses. The following points serve as landmarks. Of the two near the Tiber, with the dome to the left, S. Carlo in the Corso; between the dome and the flat dome of the Pantheon, beyond which a part of the visible. To the left of this, on the height in the distance, is the undecorated side of the church of S. Maria in Araceli, and appears the tower of the church of S. Maria in Araceli. On the left of the Capitol lies the senatorial palace on the Capitol, on which the upper part of the Palazzo Caffarelli (German embassy) is visible. Adjacent to the column of M. Aurelius in the Piazza is the left a low brick-built tower on the left, is the bright Nerone. To the extreme left, and less distant, is the extensive on the Quirinal.

The N. side of the Pincio is supported by lofty walls which are the well-planted grounds of the Villa Borghese. On the E. side we obtain a view of a large fragment of the city wall, a small round space near the middle of the hill, near a small Obelisk, which Hadrian once erected in Egypt to the memory of his father. It was afterwards brought to Rome, and erected in the Piazza. Leaving the Pincio by the S. gate, we observe to

white Villa Medici with its two corner-turrets (see below). In front of it is an avenue of evergreen-oaks and a fountain, whence a celebrated view of St. Peter's, most striking towards evening or by moonlight, is obtained.

The Villa Medici (Pl. I, 18), erected in 1540 by *Annibale Lippi* for *Cardinal Ricci da Montepulciano*, came into possession of *Cardinal Alessandro de' Medici* about 1600, and afterwards belonged to the grand-dukes of Tuscany. In 1801 the French academy of art, founded by Louis XIV., was transferred hither. The garden is open to the public, and is entered by the gate to the left, or by the staircase to the right in the house (5-6 soldi).

Among the ancient reliefs built into the walls of the tastefully decorated façade of the villa next to the garden is one of the 'Judgment of Paris', the subject of a famous engraving by *Marc Antonio*. The wing contains a COLLECTION OF CASTS (open daily, except Sat., 8-12, and for three hours in the afternoon before dusk), comprising many from statues not preserved at Rome, e.g. from the Parthenon of Athens, and the museum of the Louvre, which are valuable in the history of art. Adjoining the wing is a terrace, the front-wall of which is adorned with casts. — We then enter by a side-door, opposite the end of the museum of casts, ascend, and traverse the oak-grove to the right. We next ascend 60 steps to the 'BELVEDERE, whence a charming panorama is enjoyed.

On the N. the shady grounds of the Villa Medici are bounded by the Pincio. Most of the statues with which they are adorned are modern.

The street passing the front of the Academy ends in the PIAZZA DELLA TRINITÀ, where to the left rises the church of SS. Trinità de' Monti. The Obelisk in front of it, a conspicuous object from many points, is an ancient imitation of that in the Piazza del Popolo, and once adorned the gardens of Sallust.

SS. Trinità de' Monti (Pl. I, 20), erected by Charles VIII. of France in 1495, and plundered during the French Revolution, was restored by *Magri* in 1816 by order of Louis XVIII. It is open on Sundays only, before 9 a.m., and in the evening at Vespers (1 hr. before Ave Maria), when the nuns, for whom Mendelssohn once composed several pieces, perform choral service with organ-accompaniment. When the door is closed, visitors ascend a side-staircase on the left, and ring at a door under a roof.

LEFT, 1st Chapel: Cast of the Descent from the Cross, by *Achtermann*. 2nd Chapel: altar-piece al fresco, \*Descent from the Cross, by *Daniel da Volterra*, his master-piece (much injured and freely restored); the excellence of the drawing and composition is attributed to the aid of *Michael Angelo*. 3rd Chapel: \*Madonna, altar-piece by *Veit*. 4th Chapel: \*St. Joseph, by *Langlois*. 5th Chapel: Christ, the Wise and Foolish Virgins, and Return of the Prodigal, an altar-piece by *Seitz*. — RIGHT, 3rd Chapel: Assumption of the Virgin, *Dan. da Volterra*. 5th Chapel: Presentation in the Temple, Adoration of the Magi, Adoration of the Shepherds, of the school of Raphael. 6th Chapel: Resurrection, Ascension, Descent of the Holy Ghost, school of Perugino. — In the TRANSAPT, which is supported by Gothic arches, paintings by *Perino del Vaga* and *F. Zuccaro*.

The convent connected with the church has been occupied by the Dames du Sacré Cœur (teachers of girls) since 1827.

We quit the piazza to the left by the *Via Sistina*, which leads in 5 min. to the Piazza Barberini (p. 162), and in 20 min. more to S.



Maria Maggiore (p. 177). To the right is the small *Via G* which after 3 min. is intersected by the *Via Capo le Case*.

Here, on the right, *Via Sistina* No. 64, is the *Casa* once the house of the family of the artists of that name (on a memorial-tablet in 1872; paintings by Federigo Zuccaro on the ground-floor). At the beginning of this century it was occupied by the Prussian consul Bartholdy (whence it is also named *Ca* *tholdy*), who caused one of the rooms to be adorned with \*I. from the history of Joseph by German artists then at Rome. hours for seeing the frescoes are frequently changed. Enquire to be made of the porter; fee 1 fr.)

On the long window-wall: left, *Overbeck*, Selling of Joseph; right, Joseph and Potiphar's wife. Short window-wall: *Cornelius*, Rescue of the brethren; in the lunette above: \**Overbeck*, The Seven lean Years. long wall: left, Joseph's interpretation of the dreams in prison; right, Brethren bringing Jacob the bloody coat; both by *W. Schadow*. short wall: *Cornelius*, Joseph's interpretation of Pharaoh's dream; lunette above, \**Veit*, The Seven Years of Plenty. The two allegorical figures are among the finest creations of modern German art.

The long *Scala di Spagna* (Pl. I, 20; 'Gradinata di S. de' Monti'), which descends from S. Trinità to the Piazza, is by 125 steps, was constructed by Al. Specchi and de S. 1721-25. Models for artists with their picturesque costumes in its vicinity, especially towards evening.

The *Piazza di Spagna* (Pl. I, 17; 82 ft.), the centre of the strangers' quarter, is enclosed by hotels and attractive shops. The foot of the steps is *La Barcaccia* (barque), a tasteless work by Bernini. Towards the N. the *Via del Babuino*, in which are also many hotels, leads to the Piazza del Popolo (see p. 17). In the S. prolongation of the long Piazza di Spagna rises the *Column of the Immacolata* (Pl. I, 20, 1), erected by Pius IX. in honour of the 'Immaculate Conception of the Virgin', a decree promulgated in 1854; on the summit of the cipolline column is the bronze statue of Mary; beneath are Moses, David, Isaiah, and Ezekiel.

At the S. end of the piazza is the *Collegio di Propaganda* (Pl. I, 19, 16), founded in 1662 by Gregory XV., and continued by his successor Urban VIII. (whence '*Collegium Urbanum*'), an establishment for the propagation of the Roman Catholic faith among pupils of many different nationalities are educated as missionaries. The printing-office of the college was formerly celebrated for the richest in type for foreign languages. — On the right is the *Palace of the Spanish ambassador*, whence the name *Piazza di Spagna*, or palace of the Spanish ambassador, whence the name *Piazza Mignani* derives its name. Opposite lies the small *Piazza Condottieri*. Opposite the *Scala di Spagna* is the *VIA DE' CONDOTTIERI*, numerous shops of jewellery, mosaics, antiquities, and photographs. It terminates in the Corso (see p. 145).

To the S.E. from the Piazza di Spagna runs the *Via de' Due Macelli*, to the left of the Propaganda, and to the right the *VIA DI PROPAGANDA*. The latter leads to *S. Andrea delle Fratte* (Pl. I, 19) at the corner of the *Via di Capo le Case*, the next cross-street (p. 162). This church was erected under Leo XI. by *La Guerra*; the tasteless dome and campanile are by *Borromini*; the façade was added in 1826 by *Valadier* in accordance with a bequest by Cardinal Consalvi.

The pictures in the INTERIOR are poor works of the 17th cent.: the two angels by the tribune, by *Bernini*, were originally destined for the bridge of S. Angelo. In the 2nd Chapel on the right is (on the right side) the monument of Lady Falconnet by *Miss Hosmer*; on the last pillar to the right, in front of the aisle, the monument of the artist R. Schadow (d. 1822), by *E. Wolff*. In the 3rd Chapel to the left, by the right wall, is the tomb of Angelica Kauffmann (d. 1807). The Danish archæologist Zoëga and a converted prince of Morocco are also interred in this church.

At the end of the *Via di S. Andrea delle Fratte* we enter the narrow *VIA DEL NAZZARENO* to the left. On the left is the *Collegio Nazzareno* (Pl. I, 19; several ancient statues in the court), founded by Card. Tonti in 1622 for the education of poor boys. Opposite is the *Pal. del Bufalo* (Pl. I, 19, 6). Then, to the left, the *Via dell' Angelo Custode* (containing on the right, the small church of *SS. Angeli Custodi*) and the *Via del Tritone* lead direct to the Piazza Barberini (p. 162).

We turn to the right into the *VIA DELLA STAMPERIA*, so called from the ex-papal *Printing Office* situated in it (right). Adjacent to the latter are the extensive Engraving Institute (*Regia Calcografia*, p. 109) and the office of the *Minister of Commerce*. No. 4 is the entrance to the *German Artists' Association*.

We now reach the \**Fontana di Trevi* (Pl. I, 19), which vies in magnificence with the *Acqua Paola*. It is erected against the *Palazzo Poli*, and was completed from a design by *Nicc. Salvi* in 1762; in the central niche Neptune, by *Pietro Bracci*, at the sides Health (left) and Fertility (right); in front, a large stone basin.

The ancient *Acqua Virgo*, now *Acqua Vergine*, which issues here, was conducted by M. Agrippa from the Campagna, chiefly by a subterranean channel 14 M. in length, to supply his baths at the Pantheon (p. 196), in B.C. 27. It enters the city by the Pincio, not far from the *Porta del Popolo*. The name originated in the tradition a girl once pointed out the spring to thirsty soldiers. The fountain was restored by Hadrian I., Nicholas V., and others. In 1453 the latter pope conducted hither the main stream of the aqueduct, and the fountain then exchanged its ancient name for its present name of Trevi (a corruption of 'Trivio'), which it derives from its three outlets. This aqueduct yields daily upwards of 13 million cubic feet of water, perhaps the best in Rome. The fountains in the Piazza di Spagna, the Piazza Navona, and the Piazza Farnese are supplied from the same source. At ancient arch of this aqueduct, with an inscription by its restorer the Emp. Claudius, is to be seen at No. 12, *Via del Nazzareno*, in the court.

On quitting Rome, the superstitious partake of the water of this fountain, and throw a coin into the basin, in the pious belief that their return is thus ensured.

Opposite the fountain is *SS. Vincenzo ed Anastasi* o (Pl. I, 19, 3),

erected in its present form, with a degraded façade by M. Lunghi, Junr., by the well-known Card. M.

The Via di S. Vincenzo terminates in the Via di which leads to the Quirinal (p. 168). The busy leads to the right from the Fontana Trevi to the Co.

### The Corso.

The \*Corso, which corresponds with the ancient leading from the Capitol, extends from the Piazza (p. 139), between the Via di Ripetta and Via del F. Piazza di Venezia, and is now the principal street numerous shops, and enlivened, especially toward crowds of carriages and foot-passengers. The Carnival here, and the street is then thickly strewn with p for the races, the horses starting from the Piazza del the Piazza del Popolo to the Via Condotti is a distance to the Piazza Colonna (p. 147) 520, and to Venezia 610 yds. more: in all 1880 yds., or upwa From each side diverge numerous streets and lanes right lead to the crowded purlieus on the Tiber, a to the tops of the hills.

The first part of the street as far as the Piazza frequented than the other portions. No. 518, to the the first and second transverse streets, is the *Pal. Ro* 17, 18), the court of which contains an unfinished *Pic Angelo*. No. 18, the house opposite the palace, was c by Goethe; inscription: 'In questa casa immaginò immortali Wolfgang Goethe. Il Comune di Roma grande'ospite pose 1872'.

On the right, beyond the third cross street, is *S. Giacomo in Augusta*, or *degli Incurabili* (Pl. I, 1 façade by C. Maderna. It belongs to the adjoining sur which extends to the Via Ripetta and accommodates (founded 1338, enlarged 1600). Nearly opposite, o the small Augustinian church of *Gesù e Maria* (Pl. I façade by Rinaldi. — [In the Via de' Pontefici, the th street from this point to the right, is the Mausoleum (p. 186).]

The Corso next leads to the PIAZZA S. CARLO, in right, is *S. Carlo al Corso* (Pl. I, 17), the national Lombards, and the resort of the fashionable world, v façade. It was erected in the 17th cent. by Onor completed by Pietro da Cortano.

Ceiling-paintings in the INTERIOR by Giacinto Brandi. altar is one of the finest works of Carlo Maratta: the Virgin S. Carlo Borromeo to Christ. (The heart of S. Carlo is this altar.) Chief festival of the church, 4th Nov. To the left the Via de' Condotti diverges to the P

its prolongation to the right, leads to the Palazzo Borghese (p. 278). *Via della Fontanella di*

on in the Corso, on the right, No. 418 A, is the spacious *Ruspoli*, built by Ammanati in 1586, and now containing *Nazionale*.

left the *Via Borgognona* and *Via Frattina* diverge to the *Spagna*. In a small piazza on the right side of the Corso, the entrance of the *Via Frattina*, rises on the left *S. Lorenzo* (Pl. I, 16), a church of ancient origin, but frequently the only old part is the campanile, the top of which is The church and adjoining monastery have belonged to the since 1606.

*Portico* is supported by four columns; at the door are two half-medieval lions. — In the INTERIOR, by the 2nd pillar to the tomb of Nic. Poussin (d. 1665), erected by Chateaubriand; the high-altar a Crucifixion by *Guido Reni*.

*Protestant Church* is also situated in this piazza. — Opposite to the Piazza of St. Peter and the railway-station, p. 112. to the right, a little back from the street and partly by other houses, is the unfinished *Pal. Fiano* (Pl. I, d in front of it, in the Corso (see inscription opposite, No. 167, in that Alexander VII. levelled and widened the Corso for e-races) a triumphal arch of M. Aurelius stood until 1662 in the palace of the Conservatori, p. 214).

he right is the *Pal. Teodoli* (No. 385). Opposite to it the *Convertite* leads to the *Piazza di S. Silvestro*, in which a venerable church of *S. Silvestro*, in which together with a monastery, by Paul I. (757-67) on the site own house. The entrance-court has been preserved, but the has been frequently rebuilt. The 'head of John the Baptist' n preserved here since the 13th cent. (festival, 31st Dec.). the monastery has been converted into the handsome *Post the mon Office*, which has entrances from the piazza and the egraph *Offices of Public Works*. — Opposite S. Silvestro is the la Vite. Another part of the old monastery contains the rial *Church* (p. 112), erected in 1874, with a handsome façade early Renaissance style.

arly right is the *Pal. Verospi* (No. 374), now *Torlonia*, erected to Lunghi, and restored by Alessandro Specchi. A loggia first floor is adorned with pleasing mythological frescoes by ni, distantly recalling the famous Farnesina works (p. 327). he right, farther on, at the corner of the *Piazza Colonna*, is nsive *Pal. Chigi*, begun in 1526 by *Giac. della Porta*, and ed by C. Maderna. It contains a few antiques and a small on of pictures, but is not open to the public. Admission Bibliotheca Chisiana, with its valuable MSS., must be through the traveller's ambassador.

The hands **ome** \*Piazza Colonna (Pl. I, 16) is bounded N. by the Pal. **Chigi**, and on the S. by the Pal. **Ferrajuoli** (1). In the Corso, to the E., is the Pal. **Piombino** (Pl. 22), and c the Corso the former **Post-Office**, with a portico of ancier columns from **Veii** (p. 384).

The \***Column of Marcus Aurelius**, rising in the centre piazza named after it, is embellished like that of Trajan with from the emperor's wars against the **Marcomanni** and other C tribes on the Danube. It consists of 28 blocks, besides the ba; and capital, in all 95 ft. in height, and is approached by ste 1589 Sixtus V. caused it to be restored and crowned with a of St. Paul. At that period it was ascribed to Antoninus after whom it is still frequently named.

The four large **Candelabra** are of recent date. The pia much frequented in the evening. Military music here in the of summer (p. 141). — From the Piazza Colonna to the Po, Angelo, see p. 193.

Adjoining the Piazza Colonna (beyond the old post-office the PIAZZA DI MONTE CITORIO, on the right side of which is spacious **Camera de' Deputati** (Pl. I, 16, 24), formerly the lice-office. The design of the building by **Bernini** was afterwards modified by **C. Fontana**. The court in the interior was roofed o in 1871, and fitted up for the use of the Italian parliament. 7 sittings usually take place in the afternoon. Entrance to the pub seats at the back, No. 10. The doorkeeper will sometimes provi visitors with better places (fee 1 fr.).

The rising of the piazza towards the N. is due to the buri ruins of the vast amphitheatre of **Statilius Taurus**, erected B.C. 3 and the only one at Rome before the construction of the Colosseum Rows of seats have been discovered here at a depth of 88 ft. belo the present level of the piazza.

The **Obelisk** in the centre of the piazza, like that in the Piazz del Popolo (p. 139), was brought to Rome by **Augustus**, and used as the indicator of a sun-dial. It stood till the 9th cent., was afterwards damaged, but was restored and erected here in 1789 under Pius VI. It was originally erected in the 7th cent. B.C. by **Psammetichus I.** Height, including the globe and pedestal, 84 ft.

The **Pantheon** (see p. 194) may be reached hence by turning to the right at the foot of Monte Citorio (S.W.), and crossing the small Piazza Capranica (p. 196). We turn to the left and proceed to the PIAZZA DI PIETRA, in which is the \***Dogana di Terra** (Pl. I, 16, 18), formerly a custom-house. Imbedded in the façade are eleven **Corinthian columns**, 41 ft. in height; of a temple, which once possessed fifteen in its length and eight in its breadth. The style is mediocre, but and not earlier than the 2nd cent. The edifice is generally, but without authority, called the **Temple of Antoninus Pius**.

The *Via de' Pastini* leads hence to the Pantheon (p. 194), while the Corso is regained by the *Via di Pietra* to the left.

In the church of S. Maria in Campo Marzo (Pl. I, 16, 2), to the W. of the Piazza di Monte Citorio, are established the new State Archives, containing charters and deeds of the ex-papal authorities, suppressed monasteries, etc. — *Pal. di Firenze, Pal. Borghese*, see p. 186.

Continuing to follow the Corso from the Piazza Colonna, we observe, to the left, opposite the above-named *Via di Pietra*, the *Via delle Muratte* (p. 145), leading to the Fontana Trevi.

Farther on, also on the left, where the Corso expands into the 'Piazza Sciarra', we reach the \**Palazzo Sciarra-Colonna* (No. 239; Pl. I, 16), the handsomest palace in the whole street, erected in the 17th cent. by *Flaminio Ponzio*, with a portal of later date.

The PICTURE GALLERY in this palace has long been supposed to have been partly sold, while the rest was expected to share the same fate. Visitors are not admitted without a recommendation from high quarters, and then usually to part of the gallery only. Principal works: Raphael, Violin-player, dated 1518 (differing from Raphael's other portraits in the treatment of the fur and in other particulars; name of the person represented unknown); *Palma Vecchio*, Female portrait, signed 'Lambend', usually known as the 'Bella di Tiziano'; *Bern. Luini*, 'Vanity and Modesty', half-figures, the heads resembling those of Leonardo in type; *Caravaggio*, Players; *Perugino*, St. Sebastian; *Guido Reni*, Magdalene, a work which it is difficult to appreciate after 'Titian's Bella', but a good specimen of the master's female heads.

The *Via del Caravita*, the first side-street on the right, leads to the PIAZZA DI S. IGNAZIO (Pl. II, 16), in which is the Jesuit church of S. Ignazio, designed by the *Padre Grassi*, with a façade by *Algardi*. The building was begun by Card. Ludovisi in 1626, after the canonisation of the saint, but not completed till 1675.

INTERIOR. The impression is marred by the bad taste of the decorations, which, however, are less obtrusive than in most Jesuit churches. The paintings on the vaulting, dome, and tribune, and the picture over the high-altar are by the *Padre Pozzi*, an able master of perspective, by whom the chapel of St. Lod. Gonzaga, in the aisle to the right, was also designed. The perspective of the paintings on the ceiling and dome is correctly seen from a circular stone in the centre of the nave.

On the S. the choir of the church adjoins the Jesuit Collegio Romano (Pl. II, 16), formerly well attended, where the higher branches of classics, mathematics, philosophy, etc. were taught, and degrees conferred. The extensive building was erected at the end of the 16th cent., under Gregory XIII. and Sixtus V., by B. Ammannati. The massive principal façade looks towards the Piazza del Collegio Romano. A number of the rooms contain the new Biblioteca Vittorio Emanuele, consisting of the old Library of the Jesuits (63,000 vols. and 2000 MSS.), augmented by the libraries of many suppressed monasteries (in all about 450,000 vols. and several thousand MSS.). Special attention is devoted to modern literature. The library (adm. see p. 108) has a well-arranged reading room, and is connected by



VI. LONG CORRIDOR OF THE BRONZES, of Egyptian, Oriental, Etruscan and Roman origin. The most interesting are, in *Cabinets 13-16*, a "Head of Apollo, nearly life-size, and, opposite the window, the so-called \**Ficoronian Cista*, named after its first owner, dating from the 3rd cent. B.C., and found near Palestrina in 1774. It is a toilet-casket of cylindrical form, adorned with admirably engraved designs, representing the arrival of the Argonauts in Bithynia, and the victory of Polydeuces over king Amycus. The feet and the figures on the lid are of inferior workmanship; on the latter the inscriptions: 'Novios Plautios med Romai (me Romæ) fecid', and 'Dindia Macolnia flea dedit' (comp. *Introd.*). On the wall hang the \**Mural Paintings* found in a columbarium at the Porta Maggiore (p. 182) in 1875, representing scenes from the mythical period of Roman history. They are unfortunately seriously damaged, and are rapidly fading. Above them are the copies made immediately after their discovery. The following are in the best preservation: Romulus and Remus as shepherds; Exposure of the twins; Rhea Silvia surprised by Mars; Amulius pronouncing judgment upon the guilty Rhea Silvia: Scene with sitting female figures, of unknown import; Building of Alba Longa; Battle on the Numicius between the Latins and the Rutuli; Æneas crowned by Victory after his defeat of Turnus, who lies dead on the ground; Battle, and Building of Lavinium. At the window opposite Cab. 23-24 is an ancient \*Bronze Chair, inlaid with silver.

The extensive Pre-Historic and Ethnographical Collections are arranged in three parallel rows of rooms. (Information given on the labels attached.) The most important object is the \**Treasure of Praeneste* (found at Palestrina about the year 1877 and purchased by Government), the chief objects belonging to which are exhibited here: *Cabinet* in the centre, No. 1. Breast (or head) decoration, with 131 lions, horses, and various fantastic animals attached to it in rows, the details of which are most elaborately executed in granulated work; at the ends are two cylinders terminating in heads of animals, and enriched with the Grecian pattern in a similar style. Of the three adjacent golden cylinders, the finest is No. 4, embellished with two rows of figures of animals and exquisite arabesques. The small rod found in the cylinder lies alongside of it. No. 2. Golden fibula; 27. Silver dagger, with an electrum handle inlaid with amber fastened with electrum wire; adjacent are the fragments of the silver sheath; 28. Large iron dagger, with a silver sheath richly ornamented with figures of animals; the point of the sheath, now broken off, consists of an open lotus-flower in silver, adorned with gold globules; 45-49. Fragments of an ivory relief with delicately executed figures; 51. Two ivory wings with lacunars, bearing traces of colouring. On an elevation: 20. Golden vessel of graceful form, with two sphinxes on each handle. 24. Silver-gilt bowl, the interior of which is enriched with two rows of horses, oxen, birds, and trees; it was found adhering to an oxydised iron axe (No. 89, in the next room), which has taken the impression of part of it. 23. Large round silver-gilt goblet, with six snakes forming the handles; the bowl is decorated with rows of figures of armed men, wild beasts, and birds. 25. Elegant silver bowl, the interior adorned with a central figure and two rows of gilded reliefs (royal hunting-scenes, horses, and birds), and terminating in a snake; 26. Fragments of a silver vessel, with representations of four boats, Egyptian symbols and figures, and a battle-scene (in the centre), and inscribed with a Phœnician name in small characters (above the wing of a hawk). In the second detached *Cabinet* is a large and much patched ancient vase of bronze with fantastic figures of animals. *Cabinet II.*, by the window: several silver vessels, most of them sadly damaged. In *Cabinet III.*, opposite: Fragments of silver vessels; two bronze handles (54.), on each of which are six ivory lions, belonging to a *situla*, or pitcher-shaped vase, the fragments of which are adjacent (55.). — In the FOLLOWING ROOM are the more fragmentary portions of the Praeneste treasure, chiefly bronze articles. *Central-Cabinet*: No. 75. Fragments of a large caldron with griffins' heads as handles; several bowls and flat dishes; 72. Iron tripod, with bronze bowl, the margin of which is embellished with three human figures and three animals, in a very primitive style. The two other *Cabinets* contain



fragments of bronze and iron vessels, weapons, etc., and por  
bronze covering of a shield.

The next rooms are at present occupied with the very va  
lection of ancient Roman and Italian money (as grave).

Those who are interested in Epigraphy may now inspect the  
rooms, devoted to the Museo Lapidario, where a number of in  
are now being built into the walls. The most important of the  
records of the Arvales, enumerating the festivals of the brother  
other details (comp. pp. 346, 347). The adjacent rooms contain  
lection of brick-stamps.

On the floor above is the recently founded Museo Mediceo  
Artistico Industriale), a collection of products of the Italian hand  
(terracottas, majolicas, and rich stuffs of various periods) and  
medieval works (shown daily, 9-3; admission 50 c.).

The OBSERVATORY, once presided over by the famous Pdr.  
(d. 1878), has a European reputation. It is shown in the foren  
visitors with an introduction. A signal is given here daily when t  
attains the meridian, which is announced by the firing of a cannon  
the castle of S. Angelo.

In the Corso, beyond the Piazza Sciarra, on the right, is  
Palazzo Simonetti (308). Opposite is S. Marcello (Pl. II, 16),  
the small piazza of that name, a church mentioned as early as  
re-erected by Giacomo Sansovino in 1519, and recently ent  
modernised. The poor façade is by Carlo Fontana.

The 4TH CHAPEL on the right contains paintings by Perino del  
completed after his death by Dan. da Volterra and Pellegrino da Mo  
and the monument of the celebrated Card. Consalvi (d. 1824), minis  
Pius VII., by Rinaldi. Paintings in the TRIBUNE by Gio. Battista da No  
those of the 2ND CHAPEL to the left by Fed. Zuccaro.

On the right is the small church of S. Maria in Via Lata,  
tioned as early as the 7th cent., but in its present form dating  
the 17th; façade by Pietro da Cortona; from the vestibule a  
case ascends to an oratory in which St. Paul and St. Luke are  
to have taught. The Via Lata (called Via Flaminia outside  
town; p. 145) was the ancient main street of the city, nearly  
responding with the present Corso. Below this church and the  
lazzo Doria lie extensive ancient walls, which once belonged to  
Septa Julia, an edifice begun by Cæsar and completed by Agri  
used for taking the votes of the national assembly, but, in the  
of Tiberius, when this practice had fallen into disuse, converted  
into a market-place.

Adjoining S. Maria in Via Lata is the \*Palazzo Doria, for  
Pamphilj (Pl. II, 16), an extensive pile of buildings, and one of  
most magnificent palaces in Rome; façade towards the Corso by  
vasori, that towards the Coll. Romano by P. da Cortona, and ar  
towards the Piazza di Venezia by P. Amati. The handsome  
surrounded by arcades, is entered from the Corso (No. 305)  
the left is the approach to the staircase ascending to the \*Ga  
Doria on the 1st floor (Tues. and Frid., 10-2; during the  
fortnight, daily; catalogues in each room; fee 1/2 fr.). — The  
Gallery resembles the other Roman collections in being devoted  
no particular school, and in possessing examples of every dif

style, but the founders have perhaps shown a preference for works of the 17th century. The ante-chambers are badly lighted, so that the pictures are not seen to advantage, but most of the works here are hardly above mediocrity. The visitor should, however, note the predella of a now lost altar-piece by *Peselli* (II. Room, 23, 29), a good specimen of early Florentine painting, and the Madonnas of *Niccolò Rondinello* (II. Room, 12, 43), a little known master, who has happily imitated the golden colouring of the old Venetians, and is one of *Giov. Bellini's* ablest followers.

The gems of the collection are in the three galleries and in the corner-cabinet. *Raphael*, the prince of cinquecentists, is represented by the portraits of two Venetian scholars, *Andrea Navagero* and *Agostino Beazzano* (in the corner-cabinet); but their authenticity has been questioned, and the touch is certainly somewhat different from *Raphael's* usual style, although the vigorous tone and breadth of colouring may be accounted for by his habit of fresco painting. *Johanna of Arragon* is a copy only (II. Gallery, 53), and so too is *Titian's* *Periods of Life* (II. Gall. 20). *Pordenone's* *Herodias* (II. Gall. 40), and *Lor. Lotto's* portrait of himself (II. Gall. 34), on the other hand, are admirable Venetian works. The portrait of *Andrea Doria* by *Sebastian del Piombo* is not Venetian in character, but is interesting from the faculty displayed by the master of imparting an air of grandeur to a repulsive subject (corner-cabinet). With this work the visitor should compare the portrait of *Pope Innocent X.*, by *Velazquez*, in the same room. The colouring of the latter is strikingly rich, completely eclipsing *Piombo's* massiveness of style. The skilful manner in which the three shades of red are blended should be particularly noticed.

*Garofalo*, though not a master of the highest rank, has produced an admirable work in his *Nativity of Christ* (II. Gall. 61). The landscape-painters of the 16th cent. are also well represented. In the landscapes of *Annibale Carracci* (III. Gallery) we observe a conflict between historic and scenic imagination, and the obtrusion of the former at the expense of harmony of effect. The pictures by *Salvator Rosa* (VI. Room) are not among his best works, but *Claude Lorrain's* landscapes (III. Gall. 5, 12, 23) are justly admired. His 'mill', and the landscape with the temple of *Apollo*, may be regarded as models of ideal landscape; the effect is produced by the skilful gradations of distance: the foreground is inclosed by trees on both sides, the middle distance gently softened off, and the background formed by serrated mountain outlines. — The Netherlands School is scantily represented, but some of the pictures, as *Memling's* *Descent from the Cross* (corner-cabinet), and *Lievens' Sacrifice of Isaac* (II. Gall. 26), are worthy rivals of their Italian neighbours.

I. Room: also copying-room, to which the finest pictures in the collection are frequently brought. *Antiquities*: four Sarcophagi with

Sidonius

the hunt of Me...  
procession of Bacchus  
so-called Diana of Ga  
Dionysus, and a nu  
Pictures: \*7, 8, 24  
sculpture by Salv. Rosa  
Madonna. To the

II. Room. An antique portrait-busts, a Centaur in pietr  
rosso antio (recently restored); Sacrifice of Mithras. —  
dinello, Madonna; 13. *Holbein* (?), Portrait of a woman;  
of Mantegna, St. Anthony; 14. *Guido Reni*, Judith with  
of Holophernes; 19. *Guercino*, St. John the Baptist; 21.  
Sposalizio; 23. *Peselli*, St. Silvester in presence of Max  
24. *Franc. Francia*, Madonna; \*27. *Bartolo di Siena*, A  
(in the middle the Virgin and Child); \*28. *Fil. Lippi*, Annu  
29. *Peselli*, Leo IV. appeasing a dragon; 33. *Guercino*, S  
at the stake; adjacent to the right, Madonna after *Murillo*  
samello, Nativity of Mary; 37. After *Titian*, Mary Magdale  
copy of the work in the Pitti Gallery at Florence; 42. H  
Portrait of himself in his 40th year; \*43. *Rondinello*, Mad  
Child; *Murillo*, Magdalene; 5. *Giov. Bellini* (?), Presen  
the Temple (by *Bissolo*, according to C. & C.); 69. *Manglar*  
\*75, 77. Landscapes by *Lucatelli*.

III. Room (very dark). To the right on entering: 3  
raggio — St. John; \*18, 32. *B. Bril*, Landscapes. Over ti  
1. *Pa. Bordone*, Mars, Venus, and Cupid. In the  
recumbent river-god in pietra dura. On the left wall in two  
antique bronzes and other objects. By the window a bron  
with graffiti in a peculiar style, of late origin.

IV. Room: 15, 19, 23, 49. Landscapes by unknown;  
1. *Vasari*, Holy Family; 22. Holy Family and St. Cather  
by *Titian*); 25. *Guercino*, St. Joseph; 27. *Domenichino*  
scape; 31. *Poussin*, Landscape. In the centre: Jacob w  
with the angel, a group in marble, of the School of Bernin

V. Room. In the centre of the room a large bronze basi  
the door: 5. *Sandro Botticelli* (?), Holy Family. \*20.  
41. *Bril*, Landscapes; \*30. *Spanish School*, Portrait of  
13. *Maratta*, Madonna; 39. *School of Giov. Bellini*, Mar  
St. Catherine. — The raised passage-room contains sever  
Netherlandish works, and a female portrait-bust by *Algardi*

VI. Room: 3, 8. *Salv. Rosa*, Landscapes; 5. *Fian*  
Tempest; \*19. *Orizzonte*, the Cascades of Tivoli; *Mazzolin*  
sacre of the Innocents.

VII. Room: 6. *Orizzonte*, Tempest in the Roman Can  
Landscape, by the same; *Maratta*, Battle-scene; \*22. *Lod. C*  
St. Sebastian; opposite, 17. *Lod. Carracci*, Holy Family.  
corner a \*Head of Serapis in marble.

## I. Strangers' Quarter.

VIII. Room: \*34. *Orizzonte*, Landscape. Several interesting portrait heads (medallion head of Ammon).

IX. Room: Subjects from still life.

We now enter the galleries. To the left is the —

I. GALLERY: 2. *Garofalo*, Holy Family; 3. *Ann. Carracci*, *dalene*; 5. School of *Mantegna*, Christ bearing the Cross (by last window); 7, 45. *Fiammingo*, Landscapes. 8. *Quintin*, Two male heads; 9. *Sassoferrato*, Holy Family; 14. *Titian*, *Brueghel*, Creation of animals; 20. *Titian*, The three Periods of Life, a copy of original in London; \*25. *Cl. Lorrain*, Landscape with the *to Egypt*; \*26. *Garofalo*, Mary visiting Elizabeth; 32. *Sara*, Repose during the flight into Egypt; 37. *Madonna and Child* (by *Andrea del Sarto*); 38. *Poussin*, Copy of the *Aldobrandine* (p. 324); 45. *Reni*, *Madonna*; 49. *P. Veronese* (?), *Angel*; *G. Romano*, Holy Family, after *Raphael*.

I. GALLERY (chiefly remarkable for its admirable portraits): *Fr. Francia* (*Garofalo* ?), *Madonna*; 13. *Mazzolini*, Christ in Temple; 15. *Lor. Lotto*, St. Jerome; 17. (not *Titian*), 18. *lenone*, 19. *Rubens*, 21. *Van Dyck* (?), Portraits; 24. *After gione*, Concert (in the Pitti Gallery); 25. *Brueghel*, Creation of air; 26. *Jan Lievens*, Sacrifice of Isaac; between Nos. 3 and without a number, \**Angelo Bronzino*, *Gianettino Doria*; 34. *Lor. o*, Portrait of a bearded man; \*40. *Giov. Ant. Licinio da lenone*, Herodias with the head of the Baptist, a model of the vigour and dignity; 50. *Rubens*, Portrait of a monk (an work); 52. *Titian*, Portrait; 53. *After Raphael*, *Johanna of gon*, *Netherlandish copy*; \*61. *Garofalo*, *Nativity*; \*69. *Coro*, Allegorical representation of Virtue, unfinished dead-uring in tempera; 72. *Morone*, Portrait; 80. *Titian* and his (according to C. & C., by *Sofonisba Anguissola*). In the centre room: Marble bust of *Andrea Doria*. — The adjacent room (usually closed) contains works of the 17th cent.

II. GALLERY: 1, 6, 28, 34. *An. Carracci*, Landscapes with *rical accessories*; 5. *Claude Lorrain*, Landscape with *Mercury's of the cattle*; \*11. *Bronzino*, Portrait of *Macchiavelli*; \*12. *Lorrain*, Mill; \*23. *Cl. Lorrain*, Landscape with temple of *lo* (two most admirable landscapes of this master); adjoining 8 are two small pictures of the old Dutch school; 24. *Bassano*, *scape with the temptation of Christ*; 26. *Mazzolini*, Portrait; *Giorgione*, Portrait; 31. *Fra Bartolommeo* (?), Holy Family; *Cl. Lorrain*, Landscape with *Diana hunting*.

Adjacent is a small CORNER-CABINET which contains the gems collection (well lighted): \**Raphael*, the two Venetian scholars *gero* and *Beazzano*, probably only a copy; \**Seb. del Piombo*, *ait of Andrea Doria*, unquestionably the grandest existing *ait of this master*; *Quintin Matsys*, Money-changers disputing;

\*Memling, Entombing of the 17th cent.

## IV. GALLERY:

On the left side of the Corso, opposite the Pal. Doria, Pal. Salviati.

The side-street adjoining the Pal. Salviati, and also the following, lead to the PIAZZA DI SS. APOSTOLI. This piazza is bounded on the E. by the church of the 19th cent. portraits of popes. and the Pal. Colonna. At one end is the Pal. Valentini, a few antiquities. On the other side are the Pal. Ruffo and the Pal. Odescalchi (No. 314), which has a façade by

\*SS. Apostoli, founded by Pelagius I. in honour of St. Peter and James, and re-erected under Clement XI. in 1702, restored since a fire in 1871. The vestibule by Baccio P. the only part of the building earlier than 1702, contains left the monument of the engraver Giov. Volpato by Canova and (on the right) an ancient \*Eagle with chaplet of oak-leaves the Trajan's Forum. Chief festival on 1st May.

INTERIOR. Right Aisle, 3rd Chapel: St. Antony by Luti. 1st Aisle, 2nd Chapel: Descent from the Cross by Franc. Manno. to the left, over the entrance into the sacristy: \*Monument of Cleopatra by Canova, on the pedestal Charity and Temperance. In the tri- altar-piece by Muratori (said to be the largest in Rome), are ments erected by Sixtus IV. to his two nephews, the Cardinal that of Pietro (d. 1474) on the left, and that of Alexander on the altar, and partly concealed by the organ. On the vaulted ceiling, tribune, Fall of the Angels, a fresco by Giov. Odassi, in the room but of striking effect. The older church was decorated by Melozzo, a fine fragment of whose frescoes is now in the Quirinal (p. 288). others are in the sacristy of St. Peter's (p. 288).

The adjoining monastery is now the War Office. The adjacent to the church contains a monument to Mich. Angelo lived and died in the parish of SS. Apostoli, and the tomb Bessarion (d. 1472).

The Palazzo Colonna (Pl. II, 19), begun by Martin afterwards much extended and altered, is now in great part by the French ambassador, and a number of rooms on the 1st floor, with interesting frescoes, are therefore closed. The Colonna on the first floor (daily 11-3, except Sun. and holidays) entered from the Piazza SS. Apostoli by the gate No. 53. to the left in the court, and ascend the broad staircase, opposite the entrance to the saloons, is the painted cast of a Medusa head. Traversing a large hall with family-portraits, turn to the right into three ante-rooms adorned with Gobelins, the second of which are four ancient draped statues; in the third, small ancient statue, belonging to a group of playing girls, then ring at the entrance to the Gallery (fee of 1/2 fr. on leaving). — All the pictures bear the names of the masters.



trian portrait; *Guercino*, Martyrdom of *Emmerentia*; *S. Gae*  
Family-portrait of the *Colonnas*. Right wall: *Tintoretto*, Do  
portrait; *N. Poussin*, Pastoral scene; *Niccolò Alunno*, Mado  
rescuing a child from a demon.

A staircase, on which is placed a cannon-ball fired into the  
city during the bombardment of 1849, leads to Room VI. From  
left to right: *Lor. Lotto*, Card. *Pompeo* (an imitator of *Michael Angelo*,  
but much damaged work; *Musiano* (the friend of *Michael Angelo*; *\*Pietro*  
of *Brescia*), *Vittoria Colonna*, the friend of *Michael Angelo*; *\*Pietro*  
*Novelli* (a Sicilian master of the 17th cent.), *Marcantonio Colonna*; *\*Pietro*  
*Moroni*, Portrait; *Tintoretto*, Narcissus; *\*Palma Vecchio*, Madonna  
with *St. Peter* and the donor, the effect of the group being taste-  
fully enhanced by a background of bushes; *Dom. Ghirlandajo* (or,  
according to C. & C., *Cosimo Rosselli*), Rape of the Sabine women,  
and opposite to it the Reconciliation; *\*Pietro Novelli*, Isabella Co-  
lonna and her infant son *Lorenzo Onofrio*, a good work, deserving  
notice apart from the rarity of the master; *Bonifazio* (not *Titian*),  
*Madonna* with saints; *Van Dyck*, *Lucrezia Colonna*; *Hieron. Bosch*  
(not *Cranach*), Temptation of *St. Antony*; *Tintoretto*, Angels in  
glory, with four busts; *Moretto da Brescia* (?), Portrait; *Ag. Car-*  
*racci*, *Pompeo Colonna*; *Giorgione* (?), *Giac. Sclarra Colonna*;  
*Pourbus*, Franc. Colonna. In the centre a Renaissance column of  
red marble with scenes from a campaign in relief.

The beautiful Garden (entered through the palace, or by Via  
del Quirinale 12) contains several antiquities, fragments of a colossal  
architrave, said to have belonged to *Aurelian's* temple of the sun,  
and considerable portions of the brick-walls of the *Thermae of Con-*  
*stantine* (p. 169) which once extended over the entire Piazza di  
Monte Cavallo. The terrace commands a good survey of the city.

Towards the S. the Corso is terminated by the PIAZZA DI VE-  
NEZIA (Pl. II, 16, 19; 48 ft. above the sea-level), to the right in  
which, at the corner, rises the Pal. Bonaparte, formerly *Rinuccini*,  
erected by *De Rossi*, where *Madame Lætitia*, mother of *Napoleon I.*,  
died on 2nd Feb. 1836. The piazza is named the imposing \*Palazzo  
di Venezia, which consists of the large palace, and a smaller one of  
the Florentine style. The building was formerly  
attributed to *Giuliano da Majano*, but existing documents record  
that it was erected by *Francesco del Borgo* for Pope  
Paul II. (1455). To what extent *Bernardo di Lorenzo* participated  
in the work is uncertain. The palace was presented in 1560 by  
Pius IV. to the Republic of Venice, with which it subsequently came  
into the possession of Austria, and it is still the residence of the  
Austrian ambassador, as it was before the cession of Venetia. The  
extensive court with arcades is little more than begun; and so also  
is a second and smaller court to the left of the other. Many of the

stones of this building are said to have been obtained from the Colosseum.

Opposite the side-entrance of the Pal. di Venezia is the **Palazzo Torlonia** (Pl. II, 19, 1), formerly **Bolognetti**, erected about 1650 by **C. Fontana**, occupying the block as far as the Piazza SS. Apostoli, and the property of the banker **Prince Torlonia**, Duke of Bracciano. It is lavishly decorated, and contains among other works of art **Canova's Raving Hercules**, but is not shown to the public. **Permessi** for the **Villa Albani** are procured on the ground-floor, to the left. — The N. corner of the palace has been removed to make way for the new **Via Nazionale**, which begins here and connects the centre of the old town with the railway (see p. 175).

From the Piazza Venezia we proceed straight through the narrow **RIPRESA DEI BARBARI**, so named because the 'Barbary' horses formerly used in the races of the Carnival were stopped here. On the left (No. 174) is the **Pal. Nipoti**. The first cross-street to the left leads to the **Trajan's Forum** (p. 240). To the right the **Via S. Marco**, passing under an arch of the passage which leads from the Pal. di Venezia to **S. Maria in Araceli**, brings us to the **Piazza di San Marco** (Pl. II, 16), laid out in promenades. Here, on the right, lies —

**S. Marco**, incorporated with the Pal. di Venezia. This church is very ancient, being supposed to date from the time of Constantine. It was re-erected in 833 by **Gregory IV.**, and adorned in 1455 by **Giuliano da Maiano** (? **Domenico di Francesco**) with a fine vestibule and probably with the coffered ceiling of the nave. The interior, dating from the 17th cent., was modernised by **Card. Quirini** in 1744. Festival on 25th April.

**VESTIBULE.** Roman and ancient Christian inscriptions, built into the walls. **St. Mark** in relief, above the handsome inner principal portal. The interior is approached by a descent of several steps. With the exception of the tribune and the beautiful ceiling, all the older parts have been disfigured by restorations. The **tribune**, with its handsome pavement (opus Alexandrinum), lies a few steps higher than the rest of the church. The mosaics (in the centre **Christ**; left, the saints **Mark**, **Agapetus**, and **Agnes**; right, **Pelicianus** and **Mark** escorting **Gregory IV.**) date from the most degraded period of this art (about 833) and have been justly described as 'utter caricatures'. In the **RIGHT AISLE**, 1st Chapel: altar-piece by **Palma**. 3rd Chapel: Adoration of the Magi, **Maratta**. At the end, adjoining the tribune: 'Pope **Mark**, an admirable old picture, perhaps by **Carlo Crivelli**. In the **LEFT AISLE**, 2nd Chapel: altar-relief, **Greg. Barbarigo** distributing alms, by **Ant. d'Este**. 4th Chapel: **St. Michael**, **Meis**.

In the Piazza, in front of the church, is the so-called **Madonna Lucresia**, the mutilated marble bust of a colossal female statue (priestess of **Isis**) which carried on conversations with the **Abbate Luigi** near the **Pal. Vidoni** (p. 200), similar to those of **Pasquin** with the **Marforio** (comp. p. 201). The **Via di S. Marco** terminates in the **Via Araceli**, which to



the left leads to the Piazza Araceli (p. 210) and the Capitol, and to the right to the Piazza del Gesù (see below).

From the Piazza Venezia the Ripresa de' Barberi and its continuation the *Via Macel de' Corvi* (in which No. 88, on the right, bears a tablet recording that Giulio Romano was born here), and beyond it the *VIA DI MARFORIO*, lead by the N.E. slope of the Capitoline to the Forum and the Arch of Severus (p. 227). The name is derived from Forum Martis (or Forum of Augustus). The famous statue of Marforio which once stood in this street, opposite the Carcer Mamertinus, is now in the Capitoline Museum (p. 217).

Beyond the second cross-street (the *Via della Pedacchia*, now Giulio Romano, which connects the Piazza Araceli with the Forum of Trajan), on the left, is the Tombstone of *C. Publicius Bibulus* (now entirely built over), to whom the ground was granted by the senate as a burial-place for himself and his family in recognition of his merits ('*honoris virtutisque causa*'), as the inscription records towards the end of the republic. This point must therefore have lain outside the walls of Servius, which ran immediately below the Capitol, interments within their precincts having been prohibited.

From the Piazza Venezia the broad *VIA DEL PLÈBISCITO*, formerly *del Gesù* (Pl. II, 16), leads to the right, past the *Pal. di Venezia*. On the right rise the palazzi Bonaparte (p. 157), Doria (p. 152), and *Grazioli*. We next reach the *Pal. Altieri*, with its extensive façade, erected in 1670, bounding the N. side of the small *PIAZZA DEL GESÙ* (Pl. II, 16) which is called after the church of that name.

\**Gesù*, the principal church of the Jesuits, is one of the most gorgeous in Rome. It was built by *Vignola* and *Giac. della Porta* by order of Card. Alessandro Farnese, in 1568-77. Comp. p. lix.

In the Nave is a \*Ceiling-painting by *Baciccio*, by whom the dome and tribune were also painted, one of the best and most life-like of the rococo works of that period. The walls were covered with valuable marble at the cost of the Principe Aless. Torlonia in 1860. On the high-altar, with its four columns of giallo antico: Christ in the Temple, by *Capatti*; on the left the monument of Card. Bellarmine with figures of Religion and Hope, in relief; on the right the monument of St. Ignatius with a picture by — In the TRANSEPT, to the left: \*Altar of St. Ignatius with a picture by *Posi*, under which a silver-plated relief, representing St. Ignatius surrounded by angels, is said to be concealed. The original silver statue of the saint, by *Le Gros*, which was formerly here, is said to have been removed on the suppression of the order in the previous century. The columns are of lapis lazuli and gilded bronze; on the architrave above are two statues: God the Father, by *B. Ludovisi*, and Christ, by *L. Ottomi*, behind which, encircled by a halo of rays, is the emblematic Dove. Between these the globe of the earth, consisting of a single block of lapis lazuli (said to be the largest in existence). Beneath the altar, in a sarcophagus of gilded bronze, repose the remains of the saint. On the right and left are groups in marble; on the right the Christian Religion, at the sight of which heretics shrink, by *Le Gros*; on the left Faith with the Cup and Host, which a heathen king is in the act of adoring, by *Théodon*. Opposite, in the transept, on the right, the altar of St. Francis Xavier.

The church presents a most imposing sight on 31st Dec., on the festival of St. Ignatius, on 31st July, and during the Quarant'ore (two last

days of the Carnival), on which occasions it is brilliantly illuminated in the evening. During Advent and Lent, and generally at other seasons also, sermons are preached here at 11 a. m., often by priests of great ability.

Adjoining the church is the former *Casa Professa* of the Jesuits, now a barrack, adjacent to which, *Via di Araceli* 1 A, is the entrance to the rooms of St. Ignatius (Mon., Wed., Frid., 9-11). On the opposite side of the street is the *Palazzo Bolognetti* (Pl. I, 16, 3). — Passing the monastery, and following the *Via di Araceli*, we come in 5 min. to the *Piazza di Araceli*, at the foot of the Capitol (see p. 210).

From the opposite angle of the *Piazza del Gesù*, the *Via del Gesù* leads to the right in 5 min. to the *Piazza della Minerva* (p. 196); while the busy *Via de' Cesarini* (p. 200) to the left leads to S. Andrea della Valle (p. 200), and the *Via del Governo Vecchio* (p. 202) thence to the bridge of S. Angelo, forming the shortest and most frequented route to the Vatican, and sometimes called 'Via Papale'. From  *Gesù* to the *Ponte S. Angelo* (p. 278) 18 min.; omnibus from the *Piazza di Venezia*, see p. 111.

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On the right, just outside the *PORTA DEL POPOLO*, lies the —  
**\*Villa Borghese** (Pl. I, 18, 21), founded by *Card. Scipio Borghese*, nephew of Pius V., and afterwards enlarged by the addition of the *Giustiniani* gardens and the so-called villa of Raphael, which, with a great part of the plantations, was destroyed during the siege of 1849. The beautiful and extensive grounds (open four times weekly; carriages admitted; comp. p. 115) from a favourite promenade. The gardens contain several ancient statues and inscriptions.

On entering, we follow a footpath which skirts the carriage-road on the right, and leads through an *Egyptian Gateway* (8 min.). Farther on we pass a grotto with antique fragments (left). After 4 min. the road divides. Following the left branch (as to the other, see below), which leads through an artificial ruin with two Doric columns, we observe on the left the private gardens of the prince, and farther on reach an imitation of a *Ruined Temple*. Turning to the right here, we come in 10 min. to a circular space with a *Fountain*. (Or this spot may be reached by the first broad path to the right beyond the Doric columns, leading through an avenue of evergreen oaks to a small temple, and thence to the left, through another similar avenue.) From this point the carriage-road leads to the *Casino* in 5 min., to which also beautiful, shady footpaths lead from the left of the fountain.

If we proceed straight from the above-mentioned bifurcation of the path, we observe on the left, after 3 min., the remains of *Raphael's Villa*, and in 3 min. more an arch with a *Statue of Apollo*, whence the road turns to the left and leads to the *Casino*.

The *CASINO*, which was handsomely restored by M. Ant. Borghese in 1872, formerly contained one of the most valuable private

# ROME.

Villa Borghese.

collections in various sent to the Louvre. chiefly near Monte C. ed a new Museum interest. The custodi

consequence was purchased by Napoleon I. and Sabina, Prince Borghese has found- which contains several objects of great in-

ESTIBULE: Two candelabra; on the narrow walls from the triumphal arch of Claudius which once ear the Pal. Sciarra. Several sarcophagi; one of them, all of the egress, with a harbour, lighthouse, and ship, by Mario Rossi. On the floor, mosaics, discovered in 1835 near the Tenuta di Torre Nuova, with gladiator and wild beast combats. Left wall: 3. Colossal head of a Muse (?). Long wall: Faun, under it a Bacchic relief; 5. Colossal head of a Muse (?). Long wall: 7. Tiberius; 8. Meleager; 9. Augustus; 10. Bacchus and Ampelus. Right wall: 8. Relief, Sacrificial prayer (of Hesiod?) to Cupid; \*11. Relief, Rape of Casandra. Right wall: 16. Draped statue. Entrance-wall: 20. Greek tomb-relief.

IV. Room. In the centre: Amazon on horseback contending with two warriors. Entrance-wall: 2. Pan; 4. (and 17, opp.) Sarcophagus with the achievement of Hercules; on the cover, Reception of the Amazons by Priam; 6. Head of Hercules; 7. Pygmaea. On the left wall: 9. Statue of Hercules. Wall of the egress: 15. Hercules in female attire. Window-wall: 21. Venus; 23. Three-sided ara with Mercury, Venus, and Bacchus.

V. Room. In the centre: Apollo. Left wall: 3. Scipio Africanus; 4. metamorphosed into a laurel. Following wall: 7. Head of a Dayne or Bacchante; 8. Melpomene; 9. Genre-group; 10. Clio. Right wall: \*13. Statue of Anacreon in a sitting posture, perhaps a copy from a celebrated work of Cresilas at Athens; 14. Lucilla, wife of L. Verus. Entrance-wall: 16. Terpsichore; 18. Polyhymnia.

VI. Room: 'Gallery' with modern busts of emperors in porphyry. In the centre a porphyry bath, said to have been found in the mausoleum of Hadrian; 3. Diana, restored as a Muse; 8. Diana; 22. Bacchus; \*29. Statue of a Satyr in basalt; 32. Bronze statue of a boy. (The second door of the entrance-wall leads to the upper story.)

VII. Room, with columns of giallo antico and porphyry, on the floor ancient mosaics. Left wall: \*2. Boy with bird; 3. Bacchus; \*4. Captive boy. Wall of the egress: 7. Recumbent Hermaphrodite; 9. Sappho (doubtful); 10. Tiberius. Entrance-wall: \*13. Roman portrait-bust (said to be Domitian); 14. Head of a youth, perhaps Meleager; 15. Boy with a pitcher, a fountain-figure; 16. Female bust.

VIII. Room. In the centre: \*Portrait-statue of a Greek poet, perhaps Alcaeus. Left wall: 2. Athene; 4. Apollo (archaic style). Following wall: 6. Figure from a tomb; 7. Candelabrum with Hecate. Right wall: 8. Nymph; 10. Leda. Entrance-wall: 15. Esculapius and Telesphorus.

IX. Room. In the centre: \*Satyr on a dolphin, a fountain-figure, the model of the Jonas del Popolo attributed to Raphael (p. 140); 3. Isis; 4. Paris; 8. Female statue, inaccurately restored as Ceres; 10. Gipsy woman (17th cent.); 13. Venus; 14. Female figure (archaic); \*16. Bacchante; 18. Satyr; 19. Hadrian; 20. Satyr.

X. Room. \*1. Dancing Satyr, wrongly restored (he originally played on a flute); 2. Ceres; 3. Mercury with a lyre; 4. Dancing Satyr; 8. Satyr, after Praxiteles; 9. Pluto with Cerberus; 14. Periander; 19. Bacchus enthroned. Fine ceiling-paintings by Conca.

Upper Floor. A large saloon (fee 1/2 fr.) contains three early works of Bernini: Aeneas carrying Anchises; Apollo and Daphne; David with the bow. Fine ceiling-paintings are by Lanfranco and five Landscapes on the

ft. wall by *Phil. Hackert*. In one of the following rooms the recumbent statue of Pauline Borghese, sister of Napoleon I., as Venus, by *Canova*. Other apartments contain modern sculptures and numerous pictures, which with a few exceptions (e.g. Portrait of Paul V. by *Caravaggio* in the 1st room) are of little value. The balcony commands a fine view of the gardens.

## II. The Hills of Rome.

### Quirinal. Viminal. Esquiline.

The following description embraces the E. part of Rome, extending over the three long, parallel hills of the Quirinal, Viminal, and Esquiline, and adjoining the Corso and Strangers' Quarter. The greater part of this quarter is still occupied by vineyards and gardens, especially towards the walls. Since the Italian occupation, however, buildings are springing up here in every direction.

On the Quirinal at a very early period lay a Sabine town, the union of which with that on the Palatine formed the city of Rome. The Servian wall ran from the Capitol along the N.W. side of the Quirinal, and then to the E. behind the Baths of Diocletian and the church of S. Maria Maggiore, enclosing the Quirinal, Viminal, and part of the Esquiline. According to the new division of the city by Augustus, this quarter comprised two districts, the *Alta Semita* (Quirinal) and the *Esquilie* (Esquiline). The building of Aurelian's wall shows that this quarter was afterwards extended. According to the mediæval division these districts formed a single region only, named the *Rione Monti*, the most spacious of the fourteen quarters of the city, as it extended from the Porta Pia to the now closed Porta Metronia, below the Lateran, and to the Forum Romanum. Its inhabitants, called *Montigiani*, differ, like those of Trastevere, in some of their characteristics from the other Romans. Sixtus V. provided the hill with water, and constructed the long main street from the Pincio to S. Maria Maggiore. Intersecting this street, and next in importance to it, is one leading from the Piazza del Quirinale to the Porta Pia (Via del Quirinale and Via Venti Settembre), constructed by Pius IV.

From the Piazza della Trinità on the Pincio (p. 142), crossing the Quirinal and Viminal, a street 1 M. in length intersects this quarter of the town in a S.E. direction as far as the church of S. Maria Maggiore on the Esquiline. The first part of it is called *Via Sistina*, and the remainder the *Via delle Quattro Fontane*. This street with its offshoots is at first well peopled, both with citizens and visitors, but beyond the Quirinal it becomes comparatively deserted.

The *VIA SISTINA* (Pl. I, 20) descends from the Pincio to the Piazza Barberini (5 min.). The first cross-street descending to the right is called *Via di Capo le Case* (p. 143); its prolongation to the left is the *Via di Porta Pinciana*, ascending to the gate of that name (closed in 1808), and containing (left) the *Villa Malta*, once the property of King Lewis I. of Bavaria, but now occupied by German artists.

Passing *S. Francesca* on the left, and *S. Ildefonso* on the right, we reach the *Piazza Barberini* (Pl. I, 19, 22). In the centre the *Fontana del Tritone*, by Bernini, a Triton blowing on a conch. On the upper (N.E.) side is the Hôtel Bristol. On the right, one side of

Villa Ludovisi.

the Palazzo Barberini (p. 167) is visible. Ascending the Piazza, which leads to the church of that name, and then, under the name of S. Susanna, turns to the right to the Fontanone dell' A. Felice and the Piazza delle Terme (p. 174). — The second street on the left, on the N. side of the Piazza Barberini, is the *Via Basilio*, which leads to the Villa Ludovisi (see below), and the Porta Salara to the Villa Albani (p. 164; 1 M.).

To the left of the Piazza Barberini rises the Piazza dei Cenci, in which is situated the church of *S. Maria della Concezione dei Cappuccini*, founded in 1624 by Card. B.

In the INTERIOR, over the door, a copy of *Giotto's* Navicella (in the vestibule of St. Peter's, p. 284), by *Beretta*. 1st Chapel on the right: *\*St. John*, a famous work by *Guido Reni*; in the 3rd, remains of frescoes by *Perugino*. Over the high-altar a copy of an Ascension by *Lafrancesco*. Beneath a stone in front of the steps to the choir is the tomb of the church, Card. Barberini (*'hic jacet pulvis cinis et* the left the tomb of Alex. Sobiesky (d. 1714), son of John III. C. Last chapel on the left: Altar-piece by *Sacchi*; in the first, one by *da Cortona*.

Beneath the church are four BURIAL VAULTS (shown by one of the monks), decorated in a ghastly manner with the bones of departed Capuchins. Each vault contains a tomb with earth from the case of a new interment, the bones which have been removed to the church are used in the manner indicated. The vaults were destroyed in 1870, after Ave Maria.

A little to the N.W. is *S. Isidoro* (Pl. I, 20), founded in 1624 by

Leaving the Piazza Barberini, and following the *Via dei Condottieri*, the first part of which only is inhabited, we reach a corner from which the street to the right leads to the gate that to the left to the entrance of the Villa Ludovisi.

The *\*Villa Ludovisi* (Pl. I, 23) was erected in the first half of the 17th cent. by Card. Ludovisi, nephew of Gregory XV, afterwards inherited by the princes of *Piombino*. (Admission p. 116.) The grounds were laid out by *Le Nôtre*. From the gate (1/2 fr. on leaving) we proceed to the right to the —

I. CASINO, containing a *\*Collection* of valuable ancient statues. Catalogues sold by the custodian (1/2 fr.). Vestibule: 7, 42, 46, 48. Statues; by the entrance-wall, to the right, 20: of Juno, very ancient; 18. Candelabrum in the form of a tree; 15. Sitting statue of a Roman, by *Zenon*. To the left of the entrance: 25. Female draped figure; 31. Tragic mask, mouth fountain in rosso antico. — SALOON: *\*28*. Group of a barbarian

who, having killed his wife, plunges the sword into his own breast (right arm improperly restored), a work of the Pergamian school (the *'Dying Gaul'* in the Capitol also belongs to this group, see Introd. p. xxxiv). To the right of the entrance: *\*55*. Warrior preparing to attack (Mars?), probably destined originally to adorn the approach to a door; 61. Statue of Athene from Antioch; 47. Cast of the statue

es at Naples; 46. **Bust**, name unknown; above it, \*45. **Head** of **Proserpine**, by **Ber-**  
**ve** it, 42. **Judgment of Paris**, a relief, the right side  
 according to **Raphael's** design; \*\*41. The so-called '**Juno**  
 the most celebrated, and one of the most beautiful heads  
 30. **Mercury**, in the same position as the so-called **Ger-**  
 1 **Paris**. Left of the entrance: \*1. **Mars** reposing, of the  
**Lysippus**; \*7. **Theseus** and **Æthra** (or **Telemachus** and  
 commonly called **Orestes** and **Electra**), by **Menelaos**,  
**ephanos**; \*9. **Youthful Satyr**; 14. **Dionysus** with a satyr;  
 of **Juno**; 21. **Bronze head of Marcus Aurelius**.

left of the gateway a path leads by a wall with hedges,  
 ast a pavilion, in 4 min. to the —

ino (dell' **Aurora**; fee 1/2 fr.), which on the ground-floor  
 vigorous ceiling-fresco of \***Aurora** by **Guercino**, and on  
 or a \***Fama** by the same. We next ascend (passing on  
 se a pleasing ancient relief of two **Cupids** dragging a  
 the upper balconies, which afford a magnificent \***View**  
 id the mountains.

den with its beautiful avenues of cypresses and other  
 extends to the city-wall. Ancient sculptures are scat-  
 zhout the grounds; e. g. by the city-wall a large sarco-  
 representation of a battle, possibly that of **Alex. Severus**  
**ixerxes**, A. D. 232.

longation of the **Via S. Basilio** mentioned at p. 163 is  
**PORTA SALARA**, which leads in 8 min. from the **Villa**  
 the **Porta Salara**. Here in ancient times, on the site  
 nt **Villa Massimi** (closed to the public), lay the magnifi-  
 s of **Sallust**, the historian, which afterwards became  
 of the emperors. They included a circus, occupying the  
 een the **Pincio** and **Quirinal**, which are united farther  
 gate. Where the view is unintercepted to the right,  
 remains of the enclosing walls are observed on the  
 osite.

**Salara** (Pl. I, 27), which was seriously injured by  
 ment of 20th Sept., 1870, is now restored. The remo-  
 vo towers brought to light a well-preserved ancient  
 'peperino', resembling that of **Bibulus** (p. 159).  
**Salara**, 8 min. from the gate (see map, p. 346), is

**bani** (shown on Tues., in winter from 10, and in spring  
 from 11, till dusk, except in wet weather and in June,  
 ugust; by permesso, see p. 117), founded in 1760 by  
**Albani**, built by **C. Marchionne**, and embellished with  
 s of art. **Napoleon I.** sent 294 of the finest statues to  
 on their restitution in 1815 were sold there by **Card.**  
**ni**, with the exception of the relief of **Antinous**, in

order to avoid the villa, and altered the arrangement of the statues. The villa was the best of the best antiques to his museum in the Longara (p. 325), who has removed several of them have been replaced by casts.

Three paths border the villa, and then leads to a circular space with a column in the middle, and then to a TERRACE with a fountain whence a comprehensive survey is obtained: to the left is the *Casino* with the galleries on each side; opposite is the so-called *Bigliardo*, a small building flanked with cypresses; on the right in the crescent is the 'Caffè'. The finest view from the terrace is obtained near the side-steps, farther to the right: to the right of the cypresses appear S. Agnese and S. Costanza, above which rises Monte Gennaro, with Monticelli at its base. (Best light towards evening.)

I. CASINO. Ground Floor. VESTIBULE. In the six niches: 54. Tiberius (?); 59. L. Verus; 64. Trajan. Further on, on the other side of the staircase in the vestibule mentioned below: 72. M. Aurelius, 77. Antoninus Pius, 82. Hadrian. In the centre, 61. Female portrait-figure sitting (Faustina); 66. Circular Ara with Bacchus, Ceres, Proserpine, and three Horæ; 74. Another female torch-bearer and the Seasons; 79. Sitting female figure (perhaps the elder Agrippina). By the pillars on the left and right are statues: by the first on the right, 52. Hermes; by the 5th on the left, 63. Female, and on the right, 67. Male double statue; by the 7th on the right, 80. Euripides. — We now return to the beginning of the Vestibule and enter the ATRIO DELLA CARIATIDE, to the left: 16. 24. Two canephores, found between Frascati and Monte Porzio (baskets new). In the centre, 19. Caryatide, by the Athenians Crito and Nicolaus (the names engraved on the back of the vessel), found in 1766 near the Cæcilia Metella; on the pedestal, 20. so-called Capaneus struck by lightning. In the GALLERY adjacent, on the left: statues; the third to the right, 45. Scipio Africanus; to the left, 29. Epicurus. From the vestibule we pass through a small ante-room on the left to the STAIRCASE. In front of the staircase (left), 9. Roma sitting on trophies (relief). Adjacent, 11. Relief of a butcher's shop. On the staircase, reliefs: on the first landing, (r.) 885. Death of Niobe's Children; (l.) 889. Philoctetes in Lemnos (?); third landing, above, 898, 899. Dancing Bacchantes.

Upper Floor (when closed, visitors ring; 1/2 fr.).

I. SALA OVALE. In the centre, 906. Apollo on the tripod, with his feet on the omphalos. To the left of the door, 906. Statue of a youth by Stephanos, a pupil of Pasiteles. Opposite: \*915. Cupid bending his bow, probably a copy from Lysippus. — On the right —

II. GALLERIA GRANDE, the principal saloon (on the ceiling Apollo, Mnemosyne, and the Muses, painted by Raph. Mengs). In the niches of the entrance wall: \*1012. Pallas, and 1010. Zeus. Reliefs (over the door): 1004. Apollo, Diana, Leto in front of the temple of Delphi (archaic victory relief). Then to the right, 1013. A youth with his horse, from a tomb near Tivoli; left, 1018. Antoninus Pius with Pax and Roma. The eight fragments of mosaic at the sides of this door and that of the balcony, and in the four corners, are for the most part antique. — By the left wall: 1020. Two women sacrificing; to the right, 1007. Dancing Bacchantes. By the window-wall: 1005. Hercules and the Hesperides; 1009. Dædalus and Icarus. From the balcony a beautiful view of the Alban and Sabine Mts.

To the RIGHT of the principal saloon: III. First Room. Over the chimney-piece: \*1081. Mercury bringing Eurydice back from the infernal regions, an Attic relief of a period soon after that of Phidias, an exquisite example of the noble simplicity for which that art is so justly celebrated. — On the window-wall, (l.)

1036. Hippocrates; wall of the egress, (r.) 1040. Socrates. — IV. Second Room. Wall of the entrance, on the right: 35. *Pinturicchio* (?), Madonna with SS. Laurence and Sebastian on the left, St. James and the donor on the right; to the left of the entrance, 45. Lunette by *Cotignola*: Dead Christ with mourning angels. Right wall: 36. *Niccolò Alunno*, Altar-piece: Madonna and Saints (1475). Wall of the egress: \*37. *Pietro Perugino*, a picture in six sections: Joseph and Mary adoring the Infant Christ, Crucifixion, Annunciation, Saints (1491). — V. Third Room. Wall of the entrance, (r.) 49. *Van der Werff*, Descent from the Cross. Right wall: 55. *Van Dyck*, Christ on the Cross. Opposite the entrance, 59. *Salaino*, Madonna.

To the LEFT of the principal saloon: VI. First Room. Over the chimney-piece, 994. the celebrated \*Relief of Antinous, from the Villa of Hadrian, the only sculpture brought back from Paris. Entrance-wall: \*997. Shepherdess playing the flute. — VII. Second Room. To the left of the entrance: 980. Archaic Greek relief from a tomb. Left wall: \*985. Greek relief in the best style, a group of combatants, found in 1764 near S. Vito. Below it: 988. Procession of Hermes, Athene, Apollo, and Artemis (archaic style). By the window to the left, 970. Archaic statue of Pallas, found near Orta; on the right, 975. Archaic Venus. Wall of egress, on the left: *Holbein*, Portrait, (greatly modernised). — VIII. Third (corner) Room: 21. *Holbein*, Portrait, 1527; 20. *Raphael*, Fornarina, a copy; \*18, \*17. *Giulio Romano*, coloured designs (in oils, on paper) for the frescoes from the myth of Psyche in the Pal. del Tè at Mantua. The cartoons of Domenichino, and several other pictures formerly here, have been removed to a room on the lower floor, which is at present closed. — IX. Fourth Room. In front of the window: \*965. *Æsop*, perhaps after *Lysippus*, the head beautifully executed. In the niche in the entrance-wall, 952. Apollo Sauroctonus, after *Praxiteles*. Opposite, 933. Farnese Hercules, a small copy in bronze. Window-wall on the right, (r.) 942. Small statue of Diogenes. Wall of the egress, (l.) \*957. The Small relief representing the Apotheosis of Hercules; on the pillars at the sides a record of his exploits is inscribed (resembling the Tabula Iliaca in the Capitol, see p. 222). — X. A room with pictures of inferior value. — XI. Room with tapestry.

Returning to the oval saloon, we again descend to the — Ground-Floor, and inspect the other wing of the vestibule. Here, at the extremity to the left, corresponding to the Atrio della Cariatide, is the: I. ATRIO DELLA GIUNONE. 91. 97. two Canephore; 93. So-called Juno. — II. GALLERY. In the first niche, \*103. Bacchante with Nubis; \*106. Satyr with the young Bacchus. Some of the statues by the pillars are fine, but arbitrarily named. — In a straight direction: III. STANZA DELLA COLONNA (generally closed, see 25 c.). Antique columns of variegated alabaster, found in the Marmorata. On the left, \*131. Sarcophagus with the Nuptials of Peleus and Thetis; above, four sarcophagus-reliefs; on the left, 135. Hippolytus and Phædra; over the egress, 139. Rape of Proserpine; on the right, 141. Bacchanalian procession; over the entrance, 140. Death of Alcestis. — IV. Passage: Bearded Bacchus (archaic). — V. STANZA DELLE TERRACOTTE. By the left wall, close to the entrance: 146. Greek tomb-relief; 147. Greek votive relief. Beyond the door: 157. Love-sick Polyphemus and Cupid; 161. Diogenes and Alexander. Opposite the entrance, 164. Dædalus and Icarus, in rosso antico. Below, 165. Ancient landscape-picture. On the right wall, 171. Mask of a river-god; to the left of it, 169. Bacchus pardoning captive Indians; to the right of the mask, and on the entrance-wall, several fine reliefs in terracotta. — VI. Room. In the centre, Leda with the swan. — VII. Room. Above the entrance-door, Bacchanalian procession of children, from Hadrian's Villa, in pavonazzetto, or speckled marble; left, statue of a recumbent river-god; right, Theseus with the Minotaur, found near Genzano in 1740. — VIII. Room. Relief in the first window to the left, the God of Sleep. — The exit here is generally closed.

An avenue of oaks, flanked with *cippi* (tomb-stones), leads from the last-named apartments of the Casino to the —

II. BIGLIARDO, containing a few unimportant antiques (25 c.). In a



niche in the vestibule, a cast of a Greek relief: probably Hercules, Theseus, and Peirithous in the lower regions.

III. **CAPPÉ.** In the semicircular HALL, to the left: 1. Alcibiades (a cast); (1.) 604. Statue of Mars; 610. Chrysippus; 612. Apollo reposing; 628. Caryatide. Farther on, beyond the entrance to the saloon mentioned below: (1.) on a detached column, 721. Homer. Adjacent, 725. Caryatide; (r.) by the 3rd pillar, 737. Mask of Poseidon. Obliquely opposite, (1.) 744. Archaic Greek portrait-head, Pericles (?), or perhaps Pisistratus; (1.) 749. Statue, called Sappho, perhaps Ceres. — We now return to the middle of the hall and enter the ANTE-ROOM. Here, in the section to the right, 711. Iris; (1.) 706. Theseus with Æthra, perhaps a sarcophagus-relief. In the section to the left, 641. Marsyas bound to the tree; (1.) 639. Relief of Venus and Cupid. Also several statues of comic actors. — In the SALOON (25-50 c.), in the niche to the left of the door, 639. *Libera* with a fawn. Below, 663. Mosaic with meeting of seven physicians. Corresponding to the latter, to the right of the door, 696. Mosaic, liberation of Hesione by Hercules. To the right of the balcony-door, 688. Ibis, in rosso antico; 684. Atlas, bearer of the universe; (1.) 678. Boy with comic mask; 676. Colossal head of Serapis, in green basalt. Fine view from the balcony.

Before the hall of the Café is entered, a flight of steps to the left descends to a lower part of the garden. Fragments of sculpture are built into the walls of the ground-floor of the building, and a few Egyptian statues are placed in a hall. In the centre: Ptolemy Philadelphus, in gray granite; (r.) the lion-headed goddess Pasht; (1.) statue of a king, in black granite; several sphynxes. On a fountain in front of the hall: reclining Amphitrite; on the left and right two colossal \*Tritons.

The GARDEN also contains many antique statues, among which the colossal busts of Titus on the left, and Trajan on the right, below the terrace in front of the Casino, deserve mention.

We may now return by the avenue of evergreen oaks, which is entered by an arch at the end of the left gallery of the Casino. In the centre of the avenue is a colossal bust of the German antiquarian *Winckelmann*, a friend of Card. Albani, the founder of the villa, by *E. Wolff*, erected by order of Lewis I. of Bavaria.

Ascending the *VIA DELLE QUATTRO FONTANE* from the Piazza Barberini, we observe on the left the handsome —

\***Palazzo Barberini** (Pl. I, 22), begun by *Maderna* under Urban VIII., and completed by *Bernini*. The court, laid out as a garden, is embellished with a statue of *Thorvaldsen*, by *E. Wolff*, after a work by the master himself, erected here, near his studio, by his pupils and friends. — The principal staircase is to the left under the arcades; built into it is a Greek \*Tomb-relief; on the landing of the first floor, a \*Lion in high-relief, from Tivoli. A number of mediocre ancient sculptures are distributed throughout the courts and other parts of the building. — At the right end of the arcades a winding staircase (18 steps, then to the right) ascends to the *Galleria Barberini* (admission, see p. 115; catalogues for the use of visitors). This is the gallery of disappointment. In *Raphael's* *Fornarina* we expect to find a beauty radiant with the charms of youth, whereas her features present an almost haggard appearance, to which the ill-preserved condition of the picture further contributes. In *Guido Reni's* *Beatrice Cenci* we hope to see a

countenance Judith-like, and characterised by stern resolve, instead of which we encounter a pale, delicate face. Lastly, when we inspect *Dürer's* Christ among the Scribes, we are almost tempted to doubt its authenticity; the numerous heads are ungrouped, some of them resemble caricatures, and it is in the execution of the hands alone that the workmanship of the great master is apparent.

I. Room: 9. *Caravaggio*, *Pietà*; 15. *Pomarancio*, *Magdalene*; 19. *Parmeggianino*, *Betrothal of St. Catharine*. — II. Room: 30. *After Raphael*, *Madonna*; 35. *Titian* (?), *A Cardinal*; 48. *Francia* (?), *Madonna with St. Jerome*; 54. *Sodoma*, *Madonna*; 49. *Innoc. da Imola*, *Madonna*; 58 *Giov. Bellini* (?), *Madonna*; 63. *Mengs*, *Portrait of his daughter*; 64. *Pontormo* (after Morelli), *Pygmalion*; 66. *Francia*, *Madonna*; 67. *Masaccio* (?), *Portrait of himself*. — III. Room: 72. *Titian* (?), *'La Schiava'*, female portrait; 76. *Cl. Lorrain*, *Castel Gandolfo*; 78. *Bronzino*, *Portrait*; \*79. *Dürer*, *Christ among the doctors*, painted at Venice in five days in 1506; \*82. *Raphael*, *Portrait of the so-called Fornarina*, so frequently copied, unfortunately marred by restoration; 83. *Gastani*, *Lucrezia Cenci*, stepmother of *Beatrice*; 84. *Spanish School*, *Anna Colonna*; \*85. *Guido Reni*, *Beatrice Cenci*; 86. *N. Poussin*, *Death of Germanicus*; 88. *Claude Lorrain*, *Wharf*; 90. *And. del Sarto*, *Holy Family*; 93 *S. Botticelli*, *Annunciation*.

Ascending the spiral staircase 60 steps farther, we turn to the right into the *Principal Saloon*, with frescoes by *Pietro da Cortona*. A small door to the right leads hence into the *Sculpture Saloon*, containing, among a number of ancient and modern works, an admirable \*Statue by a Greek master, near the wall opposite the entrance, representing a woman with one arm raised. It was formerly supposed to be a nymph, a Dido, or a Laodamia; but it more probably represents a suppliant for protection at an altar. A twig formerly grasped by the right hand has been broken off.

On the highest floor is the *Biblioteca Barberina* (Thurs. 9-2) which contains 7000 MSS., including those of numerous Greek and Latin authors, of Dante, etc., a number of ancient bronze cistas from Palestrina, miniatures by Giulio Clovio (a pupil of Raphael), etc. Librarian, the *Abbé Pieralisi*.

The VIA DELLE QUATTRO FONTANE now leads to the summit of the Quirinal, on which a street  $\frac{3}{4}$  M. in length (to the right, *Via del Quirinale*, see below; to the left, *Via Venti Settembre*, p. 171) extends from the Piazza del Quirinale to the Porta Pia. At the four corners formed by the intersection of these two main-streets, are *Four Fountains* (Pl. I, 22) erected by Sixtus V., the builder of the former street, which derives its name from these fountains.

We now enter the VIA DEL QUIRINALE to the right. At the corner on the left is the small, unattractive church of *S. Carlo*, erected by Borromini. Farther on, to the left, *S. Andrea*, by Bernini, with the former Noviciate of the Jesuits. To the right are buildings connected with the royal palace. In a few minutes more we reach the \**Piazza del Quirinale*, formerly *di Monte Cavallo* (Pl. II, 19), recently extended and levelled, in the centre of which is a *Fountain* with an antique granite basin. Adjacent to the fountain are an *Obelisk*, 48 ft. high, which once stood in front of the mausoleum of

Augustus and was erected here in 1787, and the two colossal marble **\*\*HORSE TAMERS** from which the piazza formerly derived its name. These admirable groups once stood in front, probably at the entrance, of the *Thermae of Constantine* (see below) which were situated here. They are frequently mentioned in history, and have never been buried or concealed from view. The inscriptions on the pedestals, *Opus Phidiae* and *Opus Praxitelis* are apocryphal, the groups being works of the imperial age, copied from originals of the school of Lysippus. In the middle ages these were supposed to be the names of two philosophers, who, having divined the thoughts of Tiberius, were honoured by the erection of these monuments in recognition of their wisdom.

Opposite the Royal Palace, on the left, is the *Pal. of the Consulta*, erected under Clement XII. by Del Fuga, formerly the seat of a tribunal of that name, charged with the internal administration of the Papal States. It is now occupied by the offices of the *Minister of the Exterior*. On the S.W. side of the piazza, behind the obelisk, stands the *Palazzo della Dataria*, erected by Paul V. Farther on, to the left, is the *Pal. Rospigliosi* (p. 170).

The piazza commands a fine \*VIEW of the town, with the dome of St. Peter's in the background. During the excavations preparatory to the construction of the new steps and the carriage-road, were found extensive fragments of the walls of the *Thermae of Constantine* (p. 157) and below them older walls of solid blocks, belonging apparently to the walls of Servius Tullius. The new *Via della Dataria* descends straight to the Corso, and the first transverse street to the right, the *Via di S. Vincenzo*, leads to the *Fontana Trevi* (p. 144).

The **Palazzo Regio**, formerly *Apostolico al Quirinale* (Pl. I, 19), begun in 1574 under Gregory XIII. by *Flaminio Ponzio*, continued under Sixtus V. and Clement VIII. by *Fontana*, and completed under Paul V. by *Maderna*, has frequently been occupied by the popes in summer on account of its lofty and healthful situation. The conclaves of the cardinals were at one time held here, and the name of the newly elected pope was proclaimed from the balcony of the facade towards Monte Cavallo. Pius VII. died here in 1823. After 20th Sept. 1870, the palace was taken possession of by the Italian government, and being now the residence of the king, the greater part is seldom shown to the public (p. 116).

From the principal entrance we pass between the sentinels, and ascend the broad staircase to the left at the end of the vestibule. At the top of the staircase we write our names in a book, and obtain an escort (1 fr.). Adjacent to the *SALA REGIA*, with frescoes by *Lanfranco* and *Saraceni*, is the *CAPPELLA PAOLINA*, erected by *Carlo Maderna*, and decorated with gilded stucco-work and copies in grisaille of Raphael's *Apostles* in S. Vincenzo ed Anastasio alle Tre Fontane, and with tapestry of the 18th cent. To the right lies a suite of apartments, *DRAWING and RECEPTION ROOMS*, newly fitted up, and adorned with pictures and tapestry, chiefly modern. The reception-room of the ambassadors, beyond the throne-room, contains a portrait of the Emperor William, by Karl Arnold, presented in 1874. In

the 10th room, mosaics on the floor from Hadrian's villa. In the 14th, a \*Ceiling-painting by *F. Overbeck* (1859), to commemorate the flight of Pius IX. in 1848: Christ eluding the Jews who endeavoured to cast him over a precipice (Luke iv. 28, 29). In the 15th, views from the Vatican. Towards the garden are the ROYAL GUEST-CHAMBERS, once occupied by Napoleon I., Francis I. of Austria, and in 1861 by Francis II. of Naples. The frieze of the former audience-chamber here is a cast of *Thorvaldsen's* \*Triumphal Procession of Alex. the Great, ordered by Napoleon I. for this saloon. After 1815 the original became the property of the Marchese Sommariva, and is now in the Villa Carlotta near Cadenabbia on the Lake of Como, formerly his residence. In the small Chapel dell' Annunziata an \*Annunciation, an altar-piece by *Guido Reni*. — In the COURT a staircase ascends to the right under the arcades; on the landing, \*Christ surrounded by angels, a fresco by *Melozzo da Forlì*, transferred thither in 1711 from SS. Apostoli.

The Garden, which is rarely shown, was tastefully laid out by C. Maderia. It contains rare plants and several antiques, and commands a fine view.

The \*Palazzo Rospigliosi (Pl. II, 19), erected in 1603 by *Card. Scipio Borghese*, nephew of Paul V., on the ruins of the Thermæ of Constantine, afterwards became the property of the princes Rospigliosi, relations of Clement IX., of Pistoja. The palace contains frescoes from the Baths of Constantine, a beautiful *Cl. Lorrain* (Temple of Venus), and other treasures of art, but is only shown by special permission of the prince. The S.E. corner of the palace has been removed to make way for the new Via Nazionale (p. 171). Admission to the Casino, see p. 116 (1/2 fr.).

We enter the court by a gate in the Piazza del Quirinale, No. 65, turn to the left under the arcades of the palace, and then ascend the steps to the left. Several small statues in the GARDEN.

Along the external wall of the Casino are placed ancient sarcophagus-reliefs (Hunt of Meleager, Rape of Proserpine, etc.). By the door to the right we enter the —

PRINCIPAL HALL. \*\* Ceiling-painting by *Guido Reni*: Aurora strewing flowers before the chariot of the god of the sun, who is surrounded by dancing Horæ, the master's finest work. The colouring deserves special notice. The strongest light is thrown upon the figure of Apollo, whose hair and flesh are of golden hue. Of a corresponding tint are the yellowish-red robes of the nymphs nearest to Apollo. The colours are then gradually shaded off from blue to white, and from green to white, while the dun-coloured horses accord with the clouds in the background. Opposite the entrance is placed a mirror, in which the painting may be conveniently inspected. — On the frieze, landscapes by *Paul Brill*, and on the ends of the sides, Triumph of Fauna and Cupid (from *Petrarch*), by *Tempesta*. Right wall: Statue of Athens Tritogeneia with a Triton; \**Van Dyck*, Portrait.

ROOM ON THE RIGHT. In the centre a bronze steed from the Thermæ of Constantine. Opposite the entrance, *Domenichino*, Fall of man. Left wall: \**Lorenzo Lotto*, Vanità. Right wall: \**Dutch School*, Portrait; *Domenichino*, Venus and Cupid; \**Luca Signorelli*, \*Holy Family. Entrance-wall: *L. Carracci* (?), Samson. — ROOM TO THE LEFT, entrance-wall, over the door: *Passignani*, Pietà; *Guido Reni*, Andromeda; Portrait of *N. Poussin* (at the age of 56), a copy of the original in the Louvre. Left wall: *Dan. da Volterra*, Bearing the Cross. In the corner a bronze bust of *Sept. Severus*. On these two walls and the following: Christ and the Apostles, thirteen pictures, attributed to *Rubens*, probably only partially by him; *Domenichino*, Triumph of David.

In the Via del Quirinale, farther on, to the right, is the church of S. Silvestro al Quirinale (Pl. II, 19), erected at the close of the

16th cent., and with the adjacent monastery belonging to the fraternity of St. Vincent of Paola since 1770.

In the DOME four oval frescoes by *Domenichino*: David dancing before the Ark, Solomon and the Queen of Sheba, Judith, Esther and Ahasuerus. In the 2nd Chapel to the left, two landscapes by *Polidoro Caravaggio* and his assistant *Maturino*: Betrothal of the Infant Christ with St. Catharine, and Christ appearing as the gardener to Mary Magdalene.

At the end of the Via Quirinale, in an oblique direction, runs the new **Via Nazionale** (p. 175), the construction of which has caused great changes in this quarter of the town. Opposite to us rises the small church of *S. Caterina di Siena* (Pl. II, 19, 7) of the 17th century. Over the wall to the left peep the pines and palm-trees of the Villa Aldobrandini. In front of it, within a railing, is a fragment of the Servian wall (p. 175), excavated in 1875, with several palms. Behind the church, in the adjoining monastery, rises the *Torre delle Milizie*, erected about 1200 by the sons of Petrus Alexius, commonly called *Torre di Nerone*, because Nero is said to have witnessed the conflagration of Rome from this point. A similar and contemporaneous tower is the *Torre dei Conti*, near the Forum of Augustus (p. 239), to which the Via del Grillo descends. It was erected under Innocent III. (Conti) by Marchionne of Arezzo, but was almost entirely removed in the 17th century. — The Via Nazionale leads to the right, towards the S., in a wide curve, past the Piazza SS. Apostoli (p. 155) to the Corso, terminating opposite the Palazzo di Venezia (p. 157).

The street diverging to the left from the Via Nazionale, by the above-mentioned Pal. Aldobrandini and the church of *S. Domenico e Sisto* erected in 1640 (on the right), is the VIA MAGNANAPOLI. The next cross-street to the left is the *Via Mazzarina* in which, to the right, opposite the Villa Aldobrandini, is the church of *S. Agata in Suburra* (Pl. II, 22), dating from the 5th cent., but restored in 1633, and now possessing 12 granite columns only of the original edifice. It belongs to the adjacent seminary for Irish priests. The left aisle heart to this church contains the Monument of O'Connell (who bequeathed his right of the entrance), with a relief by Benzoni, erected in 1858. To the modern Greek grammar is the Tomb of John Lascaris, author of the first grammar (d. 1535).

The Via Magnanapoli retains its name as far as its intersection with the Via de S. Serpenti, whence it ascends the Viminal under the name of *Via di S. Lorenzo in Paneperna*, affording a distinct view of that hill rising between the Quirinal and the Esquiline. On the summit of the Viminal to the left stands the church of *S. Lorenzo in Paneperna* (Pl. II, 22), on the spot where St. Lawrence is said to have suffered martyrdom, an old edifice, but frequently restored. The street then descends, and under the name of *Via di S. Maria Maggiore* ascends the Esquiline, see p. 177.

From the Quattro Fontane (p. 168) the VIA VENTI SETTEMBRE, formerly di Porta Pia, leads N.E. to the Porta Pia (3¼ M.). Th

corner house on the right is the *Palazzo Albani*, erected by Domenico Fontana, and afterwards the property of Card. Aless. Albani. — In the Via Venti Settembre, on the right, farther on, are the two uninteresting churches of *S. Teresa* and *S. Cajo*.

In 5 min. more we reach the *PIAZZA S. BERNARDO* (Pl. I, 22), in which, to the right, standing a little back, is S. Bernardo, and to the left S. Susanna. Opposite to us, at the corner, rises the *Fontanone dell' Acqua Felice*.

**S. Bernardo** (Pl. I, 22), a circular edifice, originally one of the corners of the *Thermæ* of Diocletian (p. 174), was converted by Catharine Sforza, Countess of Santa Fiora, into a church. The vaulting is ancient, but like the Pantheon was once open. — The new *Via Torino* leads hence to S. Maria Maggiore (p. 177).

The ancient church of *S. Susanna* was altered to its present form in 1600 by C. Maderna by order of Card. Rusticucci. Paintings on the lateral walls from the history of Susanna, by *Baldassare Croce*; those of the tribune by *Cesare Nebbia*.

The *Fontanone dell' Acqua Felice*, or *di Termini*, was erected by Domenico Fontana under Sixtus V.; the badly-executed copy of the Moses of Michael Angelo is by *Prospero Bresciano*, who is said to have died of vexation on account of his failure; at the sides Aaron and Gideon by *Giov. Batt. della Porta* and *Flam. Vacca*; in front four modern lions. The *Acqua Felice* was conducted hither in 1583 from Colonna in the Alban Mts., a distance of 13 M., by order of Sixtus V. (Felice Peretti); comp. p. 354.

On the right opens the *Piazza delle Terme*, see p. 174. To the left the *Via di S. Susanna* descends to the *Via di S. Nicola di Tolentino*, which leads to the *Piazza Barberini* (p. 162).

At the N. angle of the *Piazza S. Bernardo* stands the church of **S. Maria della Vittoria** (Pl. I, 23), so called from an image of the Virgin which is said to have been instrumental in gaining the victory for the imperial troops at the battle of the 'White Hill' near Prague, afterwards deposited here, but burned in 1833. The church, with the exception of the façade, was erected by C. Maderna.

In the 2nd Chapel on the right, an altar-piece (Mary giving the Infant Christ to St. Francis) and frescoes by *Domenichino*. In the left transept the notorious group of St. Theresa by *Bernini* (covered; 5 s.). In the 3rd Chapel on the left, the Trinity by *Guercino*, and a Crucifixion attributed to *Guido Reni*.

The imposing new edifice on the right is the government *Finance Office*. — A few minutes before the gate is reached, a street to the left diverges to the *Porta Salara* (p. 164); the *Via del Macciao* to the right terminates near the railway-station (p. 175). Farther on, to the left, are the *Villa Bonaparte*, and to the right, the *Villa Reinach*, formerly *Torlonia*.

The **Porta Pia** (Pl. I, 27, 30), famous in the annals of 1870, was begun by Pius IV. from designs by Michael Angelo in 1564, and restored by Pius IX. in 1861-69. On 20th Sept. 1870, the Italians directed their bombardment chiefly against this gate, and soon effected

*S. Agnese Fuori.*

a breach at the side of it, through which the damage has since been repaired. On the memorial tablet, bearing the names of 33 army who fell on the occasion, marks the was made. To the right of the gate is the closed since 1564, which led to Nomentum (

OUTSIDE THE GATE (comp. map, p. 346) obtained of the Villa Albani and the Sabine M right is the entrance to the Villa Patrizi, w beautiful view (finest from the steps of the s from the meadow). In the grounds are remain houses and a catacomb (Catacomba Nicomed entrance. Permessi obtained by presenting Pal. Patrizi, Piazza S. Luigi de' Francesi, farther, on the right is the Villa Torlonia and artificial ruins (a mission, see p. 116).

On this road, the ancient Via Nomentana views from various points, on the left, 1 1/4 M

\* *S. Agnese Fuori* le Mura, a church fo over the tomb of St. Agnes, and still presen characteristics of an early Christian basilica. I norius I. in 625-38, altered by Innocent VII by Pius IX. in 1856. The principal festiva 'blessing of the lambs' from whose wool t are woven.

We enter by a gateway, where, to the right residence of the canons, with remnants of old fres 1st floor, dating from 1454, and including an Arn through a large window to the right, we obs commemoration of an accident which happened to 1855. The floor of a room adjoining the church had retired after mass, gave way, and he was p below, but was extricated unhurt. On the farth the right, is the entrance to the church, to wh marble steps descends. On the walls of the staire Christian inscriptions from the catacombs.

The interior is divided into nave and aisles of breccia, porta santa, and pavonazzetto, which s aisles and along the wall of the entrance are lions. The Tabernacle of 1614, borne by four covers a statue of St. Agnes, in alabaster, a restore "Mosaics, representing St. Agnes between Popes He dating from the 7th cent., and an ancient episcop the right: Head of Christ in marble, a mediocre altar; above it a relief of the right: a beautiful inlaid altar, over the altar also a beautiful inlaid Child. — With regard to the fresco, Madonna and in the left aisle, see p. 343 there is an entrance by applying to the sacristan without a permesso.

also obtainable (1 fr.). Leaving the covered flight of steps which and descending to the right, we reach — *S. Costanza* (if closed, apply to the cus

174 II. The Hills.

$\frac{1}{2}$  fr.), originally erected as a monument by Constantine to his daughter Constantia, but converted into a church in 1256. The dome, 70 ft. in diameter, is borne by 24 clustered columns of granite. A few fragments only of the vestibule and the wall of the central part of the edifice now exist. In the tunnel-vaulting of the aisle are \*Mosaics of the 4th cent. with genii gathering grapes, in the ancient style, but bearing traces of decline. The porphyry sarcophagus of the saint, formerly in one of the niches (now in the Vatican Museum, Sala a Croce Greca, p. 307), is similarly adorned. In the niches, Christ as the ruler of the world with SS. Peter and Paul. The *Cæmeterium Ostrianum*,  $\frac{1}{4}$  M. from this point, see p. 343. Beyond it lies the Campagna, see p. 355.

Proceeding from the Piazza S. Bernardo and the Acqua Felice (p. 172) towards the S.E., we pass (left) a deaf-and-dumb asylum, and come to the PIAZZA DELLE TERME (Pl. I, 25), formerly di Termini, named after the Thermæ of Diocletian situated here. (Tramway to the Piazza di Venezia, by the Via Nazionale, and to S. Lorenzo Fuori, see p. 112).

The Thermæ of Diocletian, the most extensive in Rome, were constructed by Maximian and Diocletian at the beginning of the 4th century. The principal building was enclosed by a wall, a massive round fragment of which, now intersected by the Via Nazionale (p. 171), is exposed to view on the S.W. side of the piazza. The corners on this side were formed by two circular buildings, one of which is now the church of S. Bernardo (p. 172), and the other belongs to a prison. The circumference of the baths is said to have been about 2000 yds., or half as much as that of the Baths of Caracalla (p. 258), and the number of daily bathers 3000. The front faced the E., and the circular part, mentioned above, was at the back. Tradition ascribes the execution of the work to condemned Christians, in memory of whom a church, no longer existing, was erected here as early as the 5th century. A proposal to erect a Carthusian monastery among the ruins, which had been abandoned in the 14th cent., was revived by Pius IV., who entrusted the task to Michael Angelo. That master accordingly converted a large vaulted hall into the church of —

\*S. Maria degli Angeli (Pl. I, 25), which was consecrated in 1561. The present transept was then the nave, the principal portal was in the narrow end on the right, and the high-altar placed on the left. In 1749 Vanvitelli entirely disfigured the church by converting the nave into the transept, blocking up the portal, and other injudicious alterations. A small ROTUNDA is first entered. The first tomb on the right is that of the painter Carlo Maratta (d. 1713). In the Chapel, Angels of Peace and Justice, by Pettrich. The first tomb on the left is that of Salvator Rosa (d. 1673). In the Chapel, Christ appearing to Mary Magdalene, an altarpiece by Arrigo Fiamingo.





but the only parts now existing are a fragment in the Piazza Manfredo Fanti and another by the so-called Auditorium of Mæcenas on the Via Merulana (see p. 183).

To the right (S.W.) runs the new *Via del Viminale*, which farther on intersects the *Via delle Quattro Fontane*.

The tramway to S. Lorenzo Fuori passes the railway-station, and then leads to the right through the *Via di Porta S. Lorenzo* to the gate of that name (p. 180). — Towards the N.E., passing the new buildings now springing up in this quarter, we reach (10 min.) the *Campo di Marzio*, or *Campo Militare* (Pl. I, 29, 32), the camp of the Prætorians of imperial Rome, originally established by Tiberius, but destroyed by Constantine so far as it lay without the town-wall, from which it projects in a quadrangular form. At the end to the left, and on the side, traces of gates are still distinguished; the wall was skirted by a passage, under which are several small chambers. The Campo is again devoted to military purposes, parades and reviews being held here, and large barracks have been erected.

From the Quattro Fontane we next proceed to visit (10 min.) S. Maria Maggiore. We descend the Quirinal, cross the new *Via Nazionale* (see above), which leads to the Piazza delle Terme, and traverse the *VIMINAL*, which is here of insignificant height. To the left diverges the new *Via del Viminale* (see above) leading to the station. In the valley between the Viminal and Esquiline, in the first side-street to the right, is situated —

**S. Pudenziana** (Pl. II, 25; open till 9 a. m.; custodian, *Via Quattro Fontane* 84), traditionally the oldest church in Rome, erected on the spot where St. Pudens and his daughters Praxedis and Pudentiana, who entertained St. Peter, are said to have lived. The church, the earliest record of which dates from 499, has been frequently restored; it was much altered in 1598, and has recently been modernised in very bad taste. In the façade, lately adorned with mosaics (St. Peter with SS. Pudens and Pudentiana; on the left Pius I., on the right Gregory VII.), is an ancient portal borne by columns, which has also been restored. Pleasing campanile of the 9th cent. Chief festival on 19th May.

**INTERIOR.** The nave and aisles are of unequal length. In the pillars are still to be seen the ancient marble columns which originally supported the wall. The *Mosaics* in the **TRIBUNE** (4th cent.), Christ with S. Praxedis and S. Pudentiana and the Apostles, and above them the emblems of the Evangelists on each side of the cross, are among the finest in Rome (p. xlv); several of those on the right are modern. The **DOVE** above the high-altar was painted by *Pomarancio*. The  **AISLES** contain remains of an ancient mosaic pavement. In the left aisle is the **CAPPELLA GARTANI**, over the altar of which is an Adoration of the Magi, a relief in marble by *Oliveri*. At the extremity of this aisle is an altar with relics of the table at which Peter is said first to have read mass. Above it Christ and Peter, a group in marble by *G. B. della Porta*.

Below the church are ancient vaults in a good style of architecture, which the custodian shows if desired.

We now ascend the **ESQUILINE**, with the choir of S. Maria

Maggiore in view all the way. An entirely new quarter of the town is springing up here. To the right diverges the *Via di S. Maria Maggiore*, the continuation of the *Via Magnanapoli* which leads to Trajan's Forum (see p. 171).

In front of the choir of the church, to which a handsome flight of steps ascends (two entrances adjoining the tribune) stands one of the two *Obelisks* which formerly rose in front of the mausoleum of Augustus, 48 ft. in height (the other is on the Quirinal, p. 168). It was erected here by Sixtus V. in 1587.

The façade of the church overlooks the *PIAZZA S. MARIA MAGGIORE*, which is embellished with a handsome *Column* from the basilica of Constantine, 16 ft. in circumference, and 46 ft. in height, placed here and crowned with a bronze figure of the Virgin by Paul V.

**\*S. Maria Maggiore** (Pl. II, 25), also named *Basilica Liberiana*, or *S. Maria ad Nives*, or *S. Maria ad Praesēpe*, from the manger which it contains, derives its usual name from its being the largest of the eighty churches in Rome dedicated to the Virgin. It is also one of the oldest at Rome, and perhaps the oldest in Christendom. This is one of the five patriarchal churches (p. 127), and has a special 'jubilee entrance'. The principal festivals are on Christmas Day, 5th Aug., and the Assumption (15th Aug.). According to a legend which cannot be traced farther back than the 13th cent., the Virgin appeared simultaneously to the devout Roman patrician Johannes and to Pope Liberius (352-66) in their dreams, commanding them to erect a church to her on the spot where they should find a deposit of snow on the following morning (5th Aug.). The *Basilica Liberiana*, which they are said to have built in obedience to this vision, was re-erected by Sixtus III. (432-40), who named the church *S. Maria Mater Dei*, shortly after the Council of Ephesus had sanctioned this appellation of the Virgin (430). Of this edifice the nave with its ancient marble columns and mosaics is still preserved. In the 12th cent. the church was farther altered in the mediæval style. Eugene III. added a new porch, Nicholas IV. a new tribune adorned with mosaics, and Gregory XI. gave the campanile its present form and its pointed roof. About the end of the 15th cent. began a new period in the history of the church, when the irregularities of the mediæval additions were removed, and symmetrical lines were formed by the erection of accessory buildings and straight walls. The two large side-chapels, covered with domes, were added by Sixtus V. in 1586 and Paul V. in 1611. The exterior of the tribune was remodelled by Clement X., and the final restoration was undertaken by Fuga, by order of Benedict XIV.

The *Façade*, designed by Fuga in 1743, consists of a porch with a loggia above it, opening towards the piazza in five arches. Corresponding with the five archways of the porch are four entrances to the church, the last of which on the left, the *Porta Santa*, is

now built up, and a niche on the right. To the right is a statue of Philip IV. of Spain. The loggia (staircase to the left in the vestibule; one of the vergers opens the door), from which the pope formerly pronounced his benediction on 15th Aug., contains mosaics from a façade of the 13th cent., restored in 1825.

Above, in the centre, Christ; on the left the Virgin, SS. Paul, John, and James; on the right SS. Peter, Andrew, Philip, and John the Baptist. Below, on the left, the vision of Pope Liberius and the Patrician-Johannes; on the right, the meeting of the two, and the tracing of the site of the church on the newly-fallen snow.

The Interior, dating from the pontificate of Sixtus III., 93 yds. long and 19 yds. wide, and subsequently enlarged, produces a rich and imposing effect. The pavement of the NAVE dates from the 12th cent., and the handsome ceiling was executed from designs by *Giuliano da S. Gallo*. The architrave, adorned with mosaic, is supported by 42 Ionic columns, 33 in marble and 4 in granite, above which, and on the chancel arch, are \*Mosaics of the 5th cent., in the ancient style (good light early in the morning). Those on the arch represent events from the Life of Mary, Annunciation, Infancy of Christ, Slaughter of the Innocents, etc.; left wall, history of Abraham and Jacob; right wall, Moses and Joshua (several of the pictures were restored in 1825). In front of the chancel arch is the *High-Altar*, consisting of an ancient sarcophagus of porphyry, said to have been the tomb of the Patrician Johannes, and containing the remains of St. Matthew and other relics; the canopy is borne by four columns of porphyry. In the apse of the TRANSVERSE are \*Mosaics by *Jacobus Torriti* (1292): Coronation of the Virgin, with saints, near whom are Pope Nicholas IV. and Card. Jac. Colonna (comp. p. xlix).

At the beginning of the nave are the tombs of Nicholas IV. (d. 1292) on the left, and Clement IX. (d. 1669) on the right, erected by Sixtus V. and Clement X. respectively. RIGHT AISLE: First chapel: *Baptistery* with fine ancient font of porphyry. Farther on is the Cap. del Crocifisso with 10 columns of porphyry, containing five boards from the 'Manger of the Infant Christ' (whence termed *Cappella del Presepe*). — In the RIGHT TRANSVERSE is the sumptuous \*SISTINE CHAPEL, constructed by Fontana, and of late gorgeously restored; in the niche on the left, an altar-piece (St. Jerome) by *Ribera*; on the right, occupying the whole wall, the monument of Sixtus V., with a statue of the Pope by *Valsoldo*; on the left, monument of Pius V. by *Leonardo da Sarzana*. Over the altar, a canopy in gilded bronze represents angels bearing the church; in the 'Confessio' under the staircase, a statue of S. Gaetano, by *Bernini*, and by the altar a relief of the Holy Family, by *Cecchino da Pietrasanta* (1480). — At the end of the right aisle, the Gothic monument of Card. Consalvi (Gunsalvus, d. 1299) by *Giov. Cosmas*.

LEFT AISLE. 1st Chapel (of the Cesi): Martyrdom of St. Catharine, altar-piece by *Giról. da Sermoneta*; on the right and left two bronze statues to the memory of cardinals of the family. 2nd Chapel (of the Pallavicini-Sforza), said to have been designed by Mich. Angelo: Assumption of Mary, altar-piece by *Gir. Sermoneta*. — In the LEFT TRANSVERSE, opposite the Sistine Chapel, is the BORGHESSE CHAPEL, constructed by *Flaminio Ponzio* in 1611, and also covered with a dome. Over the altar, which is gorgeously decorated with lapis lazuli and agate, an ancient and miraculous picture of the Virgin, painted (almost black) according to tradition by St. Luke, which was carried by Gregory I. as early as 590 in solemn procession through the city, and again by the clergy in the war of 1860. The frescoes in the large arches are by *Guido Reni*, *Lanfranco*, *Cigoli*, etc. The monuments of the Popes (S.) Paul V. (Camillo Borghese, d. 1621) and (R.) Clement VIII. (Aldo-brandini, d. 1606) are by pupils of *Bernini*. The crypt contains tombs of the *Borghese* family.

To the S.E. of the Piazza S. Maria Maggiore (p. 177) is the church of S. Antonio *Abbate*, with a portal of the 13th cent.; interior uninteresting. S. Antonio is the tutelary saint of animals, and in

front of the church from 17th to 23rd Jan., domestic animals every kind were formerly blessed and sprinkled with holy water.

In the Via S. Prassede, in the right corner of the side-entrance to the church of —

\*S. Prassede (Pl. II, 25), erected by Paschalis I. in 822, and dedicated to St. Praxedis, the daughter of St. Pudens with whom Peter lodged at Rome, and the sister of S. Pudentiana. It was restored by Nicholas V. about 1450, again in 1832, and finally in 1869. The church is generally entered by the side-door.

Interior. The nave is separated from the aisles by 16 granite (six others, bearing arches, having been replaced by mosaics (9th cent.) deserve special notice. On the triumphal Jerusalem guarded by angels, Christ in the centre, towards whom the arches are hastening; on the arch of the tribune the Lamb, at the sides the new candlesticks and the symbols of the evangelists; lower down the seven four elders (interesting as showing the mode in which the saved dated itself to the spaces allotted to it; thus, in order to fill the twenty-part of the apse, the arms of the foremost elders in the middle and gradually increase in length); in the round part of the apse, the curve rounded with saints (on the left Paul, Praxedis, and Peter, on the right Peter, Pudentiana, and Zeno). The 3rd chapel is the upper row of the tribune are galleries. — RIGHT AISLE. The 3rd chapel is the Chapel of the Column (ladies admitted on the Sundays of Lent only; opens the door when desired). At the entrance are two columns of granite with ancient entablature. The interior is entirely covered with mosaics on gold ground (about the 10th cent.), whence the sacristan times called *Orto del Paradiso*. On the vaulting a medallion of black Christ, supported by four angels. Above the altar a Madonna with is some saints Praxedis and Pudentiana. To the right in a niche, the head of which Christ is said to have been scourged. The 4th chapel is between the tomb of Card. Cetti (d. 1474). At the extremity of the right aisle column at *Crocifisso* contains the tomb of a French cardinal (d. 1286). — AISLE by the entrance-wall is a stone-slab, on which St. Praxedes contains the have slept. The 2nd Cap. di S. Carlo Borromeo contains a chair in the Cap. del once used by the saint. The 3rd Cap. Agiati contains paintings in the left spot where St. Praxedis collected the blood of the martyrs. The Confessio (keys kept by the sacristan) contains ancient sarcophagi with the bones of the sister saints Praxedis and Pudentiana on the right, and those of martyrs on the left. The altar is decorated with on the right, of the 13th cent. Above it an ancient fresco of the Madonna fine mosaic sisters. — The SACRISTY contains a Scourging by *Giulio Romano*.

To the S. and S.E. of the Piazza S. Maria Maggiore run the Piazza di S. Antonio Abbate (see above), continued by the Via Carlo Alberto, and the Via Merulana (p. 183), two streets now in course of construction. Great alterations have been made here. The level of the surface has been lowered by 13-16 ft., whereby numerous remains of ancient walls, fragments of sculptures in marble and bronze, sarcophagi, columns, etc., were brought to light. The ruins have been partly covered up again, and nothing certain is known of their history.

We follow the VIA CARLO ALBERTO (Pl. II, 25, 28), from which, immediately to the right, the Via di S. Vito diverges, passing under the Arch of Gallienus. This honorary arch, adjoining the church of S. Vito, was erected in 262 in honour of the Emp. Gallienus 'on

account of his bravery, surpassed only by his piety' by a certain M. Aurelius Victor. The architecture is simple, but in the degraded style of the age.

The Via Carlo Alberto leads to the large and still deserted *Piazza Vittorio Emanuele*. Here, on the left, rises the church of *S. Eusebio*, re-erected in the last century, with the exception of the campanile. The ceiling-painting, the glory of St. Eusebius, is one of the earliest works of *Raphael Mengs*; the high altar-piece is by *Bald. Croce*. Opposite the church, to the right, are considerable remains of a water-tower of the *Agua Julia* or *Claudia* (Pl. II, 28), in the niches of which the so-called trophies of Marius, now on the balustrade of the Capitol, were formerly placed (p. 212). The ruin, called *Trofei di Mario*, has been partially restored, and is under care of a 'guardia degli scavi'. — For the prolongation of the street to the Porta Maggiore, see p. 182.

Following one of the new streets to the left, between *S. Eusebio* and the *Trofei di Mario*, we reach ( $1\frac{1}{2}$  M.) the **Porta S. Lorenzo** (Pl. II, 31), constructed by Honorius against an arch, over which, according to the inscription, passed the three aqueducts *Marcia*, *Tepula*, and *Julia*. The arch stands on its original site, while the gateway occupies considerably higher ground. The gate derives its name from the church near it, and stands on the site of the ancient *Porta Tiburtina*, which led to Tivoli. The road (*Via Tiburtina*) is bounded by walls, and does not afford views of the Sabine Mts. until the church is reached,  $\frac{3}{4}$  M. from the gate. — *Tramway* from the *Piazza delle Terme* to *S. Lorenzo*, see p. 112.

**\*S. Lorenzo Fuori le Mura** (see map, p. 346) occupies the spot where Constantine founded a church on the burial-place of St. Lawrence and St. Cyriaca. In 578 it was rebuilt by Pelagius II. This ancient edifice, which was entered from the E., was entirely remodelled by Honorius III. (1216-27), who added the present nave to the apse, and transferred the façade with the porch to the W. end. An angle formed by the outer walls shows where the new part was added. Under Nicholas V. and Innocent X., and lastly under Pius IX. in 1864-70, the church underwent extensive alterations, and is now at least partially freed from disfiguring patchwork. *S. Lorenzo* is a patriarchal church, and one of the seven pilgrimage-churches of Rome (p. 127). Festival, 10th Aug.

In the piazza in front of the church is a *Column* with a bronze statue of St. Lawrence. The *Façade* has been recently embellished with paintings resembling mosaic, representing the founders and patrons of the church: Pelagius II., the Emp. Constantine, Honorius III., Pius IX., Sixtus III., and Hadrian I. The vestibule is borne by six ancient columns, above which is an architrave with mosaics (St. Lawrence and Honorius III.); it contains retouched frescoes of the 13th cent., two tombs in the form of temples, and two rude Christian sarcophagi. The door-posts rest on lions.

The Interior consists of two parts. The anterior LATER CHURCH, w chiefly dates from HONORIUS III, consists of nave and two aisles, sepa by 22 antique columns of granite, and cipolline of unequal thickness. the capital of the 8th column is granitic, and the right are a frog and a lizard, it is therefore supposed, but on Octavia, without authority, to have been from the colonnade of the plain h, where two sculptors Batrachus and Saurus (lizard) are said to have adopted this method of perpetu their names. Above the plain h, entablature rises a wall recently with frescoes by Fraccastini, on the right, history of St. Lawrence; on left, that of St. Stephen), and the gaudily painted open roof. The pave in opus Alexandrinum, dates from the 12th century. Under a mediæval c to the right of the entrance is an ancient sarcophagus with a repres of a wedding, in which in 1256 the remains of Card. Fieschi, neph Innocent IV., were placed. In the nave are the two elevated ambos to the right for the gospel, which is a wreathed candelabrum fo Easter candle, that to the left for the epistle (12th cent.). On the t phal arch are modern paintings of the (resembling mosaics) of the Madonn saints. At the extremity of the N. aisle a flight of 12 steps, on the descends to a chapel and the catacombs.

Adjoining this building of Honorus on the E. is the OLDER CH erected by PELAGIUS, the pavement of which lies 8 ft. lower. The central space, to which seven steps ascend on each side of the Conf dates from the time of Honorus, who converted the nave of the church into a choir with a crypt by laying a pavement halfway up the columns, and caused the aisles to be filled up. The rubbish has recently removed, and the original level of the aisles exposed to v They are reached by descending 14 steps from the prolongation of the of the anterior church. The church of Pelagius, a basilica with aisle the style of S. Agnese Fuori (the only two examples of churches galleries at Rome), was originally entered at the opposite (E.) Twelve magnificent fluted columns of pavonazzetto with Corinthian cap (those of the two first are formed of trophies, on the benches in front them are mediæval lions) support the entablature, which consists of the fragments and bears a gallery with graceful smaller columns. the triumphal arch, of which this is the original front, are restored saics of the time of Pelagius II.: Christ, right SS. Peter, Lawrence, Pelagi - 12; left SS. Paul, Stephen, and Hippolytus. The canopy dates 1148. The dome is modern. By the wall at the back is the handsal throne.

The handsome old MONASTERY COURT (generally closed; apply to episcop of the monks in the church; no fee) contains numerous fragments of sc tures an principal entrance is the lid of a sarcophagus adorned with the tri the principal procession of Cybele.

Adjoining the church is the Campo Verano, an extensive church yard, consecrated in 1837, and much enlarged in 1854; the up part commands a beautiful view of the mountains and the Campag A monument with appropriate inscriptions, erected here in 18 commemorates the Battle of Mentana. In the tufa rock of the l are observed tomb-niches from the catacombs of St. Cyriaca, d covered when the cemetery was extended in this direction.

To the S. of the Porta S. Lorenzo, within the city-walls, the church of S. Bibiana and the picturesque ruined Temple Minerva Medica, both conveniently reached by the streets late constructed here, and are. As already stated, great alterations are taking place here, and fragments of ancient walls are still frequently discovered. S. Bibiana (Pl. II, 31), consecrated in 470, was rebuilt for th



last time in 1625 by Bernini. It contains eight antique columns; above these are frescoes from the life of the saint, on the right by *Ciampelli*, on the left by *Pietro da Cortona* (modernised). The statue of St. Bibiana on the high-altar is by *Bernini*. To the left by the entrance is the stump of a column, at which the saint is said to have been scourged to death.

The so-called **Temple of Minerva Medica** (Pl. II, 32), the ruin of an ancient Nymphæum in the form of a decagon, 55 yds. in circumference, with deep niches in the walls, and originally covered with marble below and stucco above, must have belonged to some splendid bath-establishment, as many ancient statues have been found in the vicinity. One of these, the *Minerva Giustiniani* of the Braccio Nuovo in the Vatican (p. 318), has given rise to the otherwise unfounded appellation of 'Temple of Minerva'. In the middle ages the ruin was called *Le Terme di Galluccio*, a name which has been conjectured to be a corruption of 'Gaius and Lucius Cæsar'. The vaulting existed down to 1828. The building, which is architecturally interesting, dates from about the 3rd cent. after Christ. — In the Vigna between this ruin and the Porta Maggiore, several *Columbaria* were discovered in 1875, the largest being that of the *Genes Statilia*. Their contents have been transferred to the Museo Kircheriano (p. 151).

The Via di Porta Maggiore leads in 20 min. from the church of S. Maria to the **\*Porta Maggiore** (Pl. II, 35), formed by a monument belonging to the *Aqua Claudia*, above which the *Anio Novus* flowed through a second conduit. The inscriptions record the construction of both aqueducts by the Emp. Claudius, A.D. 52, the *Claudia*, 45 M. in length, bringing water from the neighbourhood of Subiaco, and the *Anio Novus* coming from the sources of the river of that name, a distance of 62 M.; and also their restoration by Vespasian in 71, and by Titus in 80. Aurelian converted the monument into one of the gates of his city-wall; and the Colonnas used it in the middle ages as the nucleus of a fortification. The gate derives its name either from its imposing dimensions, or from the church of that name. It was purged of the later additions by Gregory XVI., who closed up the N. archway. Two roads diverged hence: to the left, through the now closed arch, the *Via Labicana*, and to the right the *Via Praenestina*.

Between the two roads, outside the gate, on the removal of the fortifications of Honorius, which have been re-erected by the wall to the right, was discovered the **\*Monument of the Baker Eurysaces**, in the form of an oven, dating from the close of the republic.

The monument was erected by the baker himself; and the principal inscription, repeated several times, is to the effect that — 'This is the monument of Marcus Vergilius Eurysaces, a public purveyor of bread and an official'. Some of the reliefs represent grinding, baking, and other parts of his trade, and others refer to his post of purveyor to the city.

From this point to the Campagna, see pp. 354, 376.



From the Porta Maggiore a road passing under the arch of the Claudian wall on the inside. From S. Maria Maggiore to S. Croce is a walk of 20 min.

**S. Croce in Gerusalemme** (Pl. II, 36), one of the grimage-churches, once named *Basilica Sessoria* or *Sessorium*, perhaps an ancient court of judicature, is said to have been erected by St. Helena in honor found by her. As early as 433 a Council met here. rebuilt by Lucius II. in 1144, and was modernised by Gregorini, who added the porch in 1743.

**INTERIOR.** The nave was originally borne by 12 antique granite, of which 8 only are now visible. An ancient sarcophagus below the high-altar contains the relics of SS. Anastasius and Proclus. In the tribune are modernised \*Frescoes ascribed to *Anturico* to C. & C., by *Fiorenzo di Lorenzo*, the Finding of the Cross.

To the left of the tribune a staircase descends to the Crypt. On the left is an altar with a marble relief (Pietà); at the side of Peter and Paul of the 12th cent. On the right the chapel of St. Peter (to which ladies are admitted on 20th March only). On the \*Mosaics, after *Bald. Peruzzi*, representing the Four Evangelists, Christ. In the arch over the entrance, on the left St. H. St. Sylvester; over the altar, on the left St. Peter, on the right St. Paul. The altar-statue of St. Helena is an exact copy of the Barberini. Sala Rotonda of the Vatican (p. 309), with the exception that it has been substituted for the sceptre in the right hand, and a nail for the vase in the left.

The greater part of the old Cistercian monastery formerly attached to the church is now used as a barrack.

Adjacent to S. Croce, in the direction of the Lateran, is the *amphitheatrum Castrense* (Pl. II, 36), of which only 16 arches remain, enclosing wall, incorporated with the old city-fortifications. The building itself and the Corinthian capitals and decorations are of brick. The date of its erection is uncertain. The longer diameter of the amphitheatre is 57 yds., the shorter 41 yds. in length. The outside is best seen from the course of a walk from the Porta Maggiore to the Porta S. (from gate to gate 1 M.). In the interior is a kitchen-garden.

On the other side of S. Croce is an apse with arched windows and the beginning of adjoining walls, which are supposed to have belonged to a Temple of Venus and Cupid, or a Nymphaeum of Alexander Severus, or to the Sessorium mentioned above.

From S. Croce to the Lateran is a walk of 5 min. (p. 268).

From S. Maria Maggiore the *Via Merulana* (Pl. II, 26) leads to the right to the Lateran (in 1/4 hr.; p. 268). The cross-street to the right is the *Via di S. Prassede* (with the name of that name, p. 179), which, under different names, leads to a well-peopled quarter to the right of the Lateran. To the left is the *Vito*, in which is situated S. *Vito*, a Gothic church.

built by Wigley, an English architect, at the cost of a Mr. Douglas. At the end of the street are the church of *S. Vito* and the *Arch of Gallienus* (see p. 179).

Halfway between *S. Maria Maggiore* and the Lateran, and beyond the beginning of the *Via di S. Pietro* in *Vincoli* mentioned below, a building in 'opus reticulatum' has recently been discovered. It is supposed to have been an Auditorium belonging to the *Gardens of Maecenas* which lay here. (Permission to see it must be obtained from the Commissione Archeologica Comunale, on the Capitol, by the side-entrance to Araceli.) The oblong chamber, now roofed in, has a number of steps rising at the N. end, like the seats in an amphitheatre. The walls were richly decorated with paintings, which are now rapidly fading. Outside the S. wall are seen fragments of the Servian wall (p. 175), conspicuous remains of which, particularly on the E. side, flank the *Via Leopardi*.

From the *Via Merulana* diverges the lonely and sometimes unsafe *VIA DI S. PIETRO IN VINCOLI* to the W., leading to the church of —

**S. Martino ai Monti** (Pl. II, 26), erected by Symmachus about the year 500, adjacent to the Baths of Trajan and an old church of Pope Sylvester. It was rebuilt in 844 by Sergius II. and Leo IV., and handsomely modernised about 1650. The adjoining Carmelite monastery is now used as a barrack. Principal festival, 11th Nov.

THE INTERIOR, a basilica with a roof of straight beams, contains 24 antique columns. In the S. aisle six \*Frescoes by *G. Poussin*, from the life of Elijah, the patron of the order (marred by restoration). In the N. aisle six smaller \*Frescoes. Also two pictures representing the interior of the old churches of the Lateran and of St. Peter. — The PRESBYTERIUM is eleven steps higher; below is the CHURCH. From the latter we enter a large vault, probably once belonging to Thermæ, but at an early period converted into a church. The vaulting bears traces of ancient painting. This is supposed to be the site of Pope Sylvester's church, of the period of Constantine.

To the E., near *S. Martino*, diverges the *Via delle Sette Sale*, skirting the vineyards of the Esquiline, and terminating near *S. Clemente* (p. 264). On this road, immediately to the right, in the *Vigna No. 10*, is the entrance to the so-called *Sette Sale* (Pl. II, 26), consisting of seven, or rather nine parallel chambers, which appear to have been used as reservoirs for the Thermæ of Titus. The other ruins in the vineyard also belonged to the baths. The celebrated group of the Laocoon (p. 312) was found in the vicinity.

Leaving *S. Martino*, we next proceed in 5 min. to —

\* **S. Pietro in Vincoli** (Pl. II, 23; 151 ft. above the sea-level), also named *Basilica Eudoxiana* after Eudoxia, wife of Valentinian III., who founded the church about the year 442, as a receptacle for the chains of St. Peter which had been presented by her to Pope Leo I. It was restored by Pelagius I. and Hadrian I., the vestibule added by Baccio Pontelli (?), and the whole is now modernised. Admission before 11 a.m. and after 3 p.m.; when closed, visitors ring at the adjacent door to the left, No. 4 ( $\frac{1}{2}$  fr.).

INTERIOR. The nave and aisles are separated by 20 antique Doric columns. To the left of the entrance is the monument of the Florentine painters Pietro and Antonio Pollajuolo (d. 1498). The fresco above it, representing the plague of 680, is attributed to the latter master. The LEFT AISLE, on the left contains the monument of the learned Card. Nicolaus Cusanus (from Cues on the Moselle, d. 1465). Above it a relief: Peter with keys and chains, on the left the donor (Nic. Cusanus), right an angel.

S. Pietro in Vincoli.

On the 3rd altar to the left a mosaic of the 7th cent. with S. Julius. At the end of the RIGHT AISLE is the monument of Pope Julius II. The statue of Moses by Michael Angelo, one of his most famous works. (intended to be placed at the Louvre.) The statue of Moses by Michael Angelo, one of his most famous works. (intended to be placed at the Louvre.) The statue of Moses by Michael Angelo, one of his most famous works. (intended to be placed at the Louvre.)

Adjacent to the statue of Moses is the entrance to the Sacristy. The adjacent monastery of the Canonici Regolari is now the university. The adjacent monastery of the Canonici Regolari is now the university.

The adjacent monastery of the Canonici Regolari is now the university. The adjacent monastery of the Canonici Regolari is now the university. The adjacent monastery of the Canonici Regolari is now the university.

Proceeding to the left, and then, where the street divides, to the right of S. Pietro in Vincoli is the church of S. Francesco. Proceeding to the left, and then, where the street divides, to the right of S. Pietro in Vincoli is the church of S. Francesco.

### III. Rome on the Tiber (Left Bank).

at part of the city which extends to the W. from the Corso as far as the river was uninhabited in the most ancient times (Campus Martius). The river was uninhabited in the most ancient times (Campus Martius). The river was uninhabited in the most ancient times (Campus Martius).

the Piazza del Popolo. the broad VIA DI RIPETTA (Pl. I, with its prolongation the Via della Scrofa, leads to the S. to S. Luigi de' Francesi and the Piazza Navona. On the in. from the Piazza del Popolo, is a modern building with windows, erected by Gregory XVI., and now containing

the *Direzione Centrale del Lotto*, and studios belonging to the *Accademia delle Belle Arti*, or di *S. Luca* (p. 238). The gateway of the circular building leads to a quiet quay, planted with trees and used by the barges which ascend the river. Pleasing view of the opposite bank.

In the *Via de' Pontefici*, a cross-street to the left, is the entrance (No. 57; on the right) to the **Mausoleum of Augustus** (Pl. I, 17), erected by that emperor as a burial-place for himself and his family, and in which most of his successors down to Nerva were interred. On a huge substructure, which contained the mortuary chambers, arose a mound of earth in the form of terraces, embellished with cypresses, surmounted by a statue of the emperor, and environed with a park. In the middle ages it was converted into a fortress by the Colonnas; and a small day-theatre, sometimes used as a circus (*Anfiteatro Coreo*), is now fitted up within its precincts. A few only of the tomb-chambers are still preserved. Fee  $\frac{1}{2}$  fr.

To the left in the *Via di Ripetta* we next reach the church of *SS. Rocco e Martino* (Pl. I, 14), erected in 1657 by *De Rossi*, the façade with its Corinthian columns having been added in 1834. Immediately beyond it, on the right, is the *Harbour of the Ripetta*, constructed by Clement XI. in 1707, from which the *Ponte Nuovo*, completed in 1880, crosses to the *Prati di Castello*, or meadows lying beyond the Castle of S. Angelo (toll 5 c.; *Osterie*, see p. 106). On the left, *S. Girolamo degli Schiavoni* (Pl. I, 14), a small church.

A little farther on, the street takes the name of *VIA DELLA SCROFA* (Pl. I, 3; II, 3), which it retains as far as the *Piazza of S. Luigi de' Francesi* (see p. 191 et seq.).

The *VIA DELLA SCROFA* is soon intersected (about 9 min. from the *Piazza del Popolo*) by an important street, which leads from the *Corso*, opposite the *Via Condotti*, to the *Ponte S. Angelo* under different names, and forms the direct route between the strangers' quarter (*Piazza di Spagna*) and the Vatican. The church of *S. Trinità de' Monti* (p. 142) is visible the greater part of the way, forming the termination of the street. From the *Corso* to the *Piazza Borghese* (Pl. I, 16; 4 min.) this street is called *VIA DELLA FONTANELLA DI BORGHESI*; thence to the *Via della Scrofa*, *Via del Clementino*, in which are back-buildings of the *Palazzo di Firenze*, formerly the residence of the Tuscan ambassador, now that of the Minister of Justice. — In the *Piazza Borghese* rises the celebrated —

\**Palazzo Borghese*, begun by order of Card. Dezza in 1590 by the architect *Mart. Lunghi the Elder*, and completed by *Flaminio Ponzio* by order of Paul V., through whom it came into the possession of the Borghese family. The principal façade (with respect to the construction of the court) towards the street bears the inscription: *Bonitatem et disciplinam et scientiam docem(us)*; the more imposing lateral façade is towards the *Piazza*

Palazzo Borghese. On the ground-floor and first floor the \*Court is surrounded by arcades resting on clustered granite columns. Below these are three ancient colossal statues (a Muse, an Apollo Musagetes, and a portrait-statue); and at the end of the right passage a fragment of the statue of an Amazon. In the centre of the left side of the arcades is the entrance to the \*Galleria Borghese (admission, see p. 115; catalogues for the use of visitors), the most important in Rome next to that of the Vatican. It embraces a longer period, and contains more master-pieces, than the other private galleries. The fifteenth century is of course rather poorly represented, as the gallery was founded at a time when the works of that period were not generally appreciated; but it possesses some excellent works of the close of that century, such as the Madonna with the vase by Lorenzo di Credi (I. Room, No. 2), and the Holy Family (I. Room, No. 54), of doubtful authorship. — The MILANESSE SCHOOL of LEONARDO is largely represented (I. Room), but the authenticity of most of the pictures is questionable. The best are the Christ imparting his blessing, a small work by Marco d'Oggiono (I. Room, No. 33), and Christ bearing his Cross, by Solario (III. Room, No. 1). — Among the earlier masters of the UPPER ITALIAN SCHOOL, Francia is highly esteemed, and his St. Stephen, a half-figure in the red robe of a deacon (II, 51), affords abundant proof that he has not been overrated.

Among the works ascribed to RAPHAEL the Entombment (II. Room, No. 38) alone is authentic. The picture is not well preserved, and is perhaps not entirely by Raphael's own hand. The impression produced by it is disappointing, the composition seems cold, and the colouring cold. The predelle belonging to it are in the Vatican Gallery (p. 304). The Fornarina (II. Room, No. 65), the Madonna d'Alba (II, 39), Pope Julius II. (II, 18), and the Madonna col divino amore (II, 24) are copies; the un-Cardinal (II, 21) is by a somewhat later Florentine master, or the colouring of the gown has used a different kind of red for Raphael. It is quite as improbable that the so-called Portrait of Cesare Borgia (II, 26) was executed by Raphael. Cesare Borgia died in 1507, whereas the costume of the portrait is in the style of the middle of that century. The painter of this unknown personage was perhaps Angelo Bronzino. The IX. Room contains several Frescoes transferred hither from the Villa of Raphael, and ascribed to that master; but they are unlike his workmanship, both in composition and execution.

The SCHOOL OF FERRARA of the 16th cent. is copiously and well represented. A fine example of Mazzolino's richness of colouring is his Adoration of the Magi (II, 59). Dosso Dossi's Circe (III, 11) conducts us into a world of fancy, similar to that depicted by Ariosto in his Orlando. Lastly there are several excellent works by the Raphael of Ferrara (II, 9: Descent from the Cross).

THE COLOURISTS OF THE XVI. CENT. will not fail to attract the visitor. To *Sodoma* the gallery is indebted for a *Pietà* (I, 7) and a *Holy Family* (II, 44), in which the head of the Madonna is radiant with beauty. At a comparatively recent period (1824) an important work by *Correggio* was secured for the gallery. It represents *Danae* with *Cupids* sharpening their arrows (III, 40). The figure of *Danae* is rather graceful than strictly beautiful, but the *Cupids* are very charming, and the *chiaroscuro* masterly. — A whole room is devoted to the VENETIAN SCHOOL. *Titian's* so-called *Earthly and Heavenly Love* (X, 21) is one of those creations which produces an indelible impression on the beholder. The picture rivets the attention like a poetical dream, and after the eye has feasted on the charms of the colouring the composition still captivates the imagination. The *Arming of Cupid* (X, 2) is one of the finest mythological works by the same master. *Bonifazio* is another master who supplies us with examples of the richness of colouring of the Venetian School (XI, 16, being the finest). *Giorgione*, on the other hand, is not fairly represented by the only specimen of his handiwork which the gallery possesses (X, 13).

As it is generally the case in the Roman galleries, the painters of the later revival of art, the adherents of the *Carracci* and the *Naturalists*, figure very numerous here. *Domenichino's* *Diana* (IV, 15) contains a number of nymphs with life-like heads, and an excellent background of landscape; *Albani's* *Seasons* are superb decorative pictures; and the half-figures of *Guercino* are above the average of his compositions. On the other hand, the works of *Caravaggio*, the chief of the naturalists (V, 26), are repulsive. The pictures by German and Netherlandish masters in the XII. Room are unimportant. — The apartments are artistically decorated.

I. Room. \*Decorations in grisaille and gold, by *Carlo Villani*. Left: \*1. *Sandro Botticelli*, *Madonna*; \*2. *Lorenzo di Credi*, *Madonna*; 7. *Sodoma*, *Pietà*, unfortunately darkened by age; 8. *Luini* (a copy), *Vanità*; \*17. *Solario* (?), *Ecce Homo*; 26. *School of Leonardo*, *Madonna*; 27, 28. *Laura and Petrarch* (portraits); 30. *Perugino* (?), *Ecce Homo*; 32. *Luini* (a copy), *St. Agatha*; \*33. *Marco da Oggiono*, *Youthful Christ*; 34. *Perugino*, *Madonna* (a copy); \*35. *Ridolfo Ghirlandajo* (according to Passavant, by *Timoteo della Vite*), *Portrait of a boy*, erroneously called a portrait of *Raphael*; 43. *Fr. Francia* (?), *Madonna*; 45. *After Raphael*, *St. Catherine*; 48. *Perugino*, *St. Sebastian*; 49, 57. *Pinturicchio*, *Cabinet-pictures* of the kind which used to be in vogue at Florence for the decoration of wedding cabinets, etc.; \*54. *Lorenzo di Credi* (?), *Holy Family*, a work of the highest rank; \*56. *Leonardo*, *Leda and the swan*, an excellent copy of the celebrated picture; 61. *Fr. Francia* (?), *St. Antony*; \*65. *School of Leonardo*, *Madonna*; 67. *Ortolano*, *Adoration of the Child*; \*69. *Pollajuolo*, *Holy Family*.

II. Room. 4. *Portrait*, copy from *Perugino*; 16. *Garofalo*, *Ma-*

donna with St. Joseph and St. Michael; 7. *Fr. Francia*, Madonna with two saints; \*9. *Garofalo*, Christ mourned over by his friends; \*18. *Raphael*, Portrait of Julius II., an admirable copy; \*21. *Raphael* (?), Portrait of a cardinal; \*24. *Raphael*, Madonna with the young St. John; St. Joseph and St. Elizabeth (Madonna col divino amore, original at Naples); \*26. *Raphael* (?), Portrait of Cæsar Borgia (?); 30. (?) Portrait of a woman; 35. *Andrea del Sarto*, Madonna; \*38. *Raphael*, Entombment (1507), his last work before going to Rome, ordered by Atalanta Baglioni for her chapel in S. Francesco de' Conventuali at Perugia (p. 53), afterwards purchased by Paul V.; 39. *Raphael*, Madonna di Casa d'Alba, an old copy; 40. *Fra Bartolommeo*, Holy Family; 43. *Fr. Francia*, Madonna; \*44. *Sodoma*, Madonna; \*51. *Fr. Francia*, St. Stephen; 59. *Mazzolino*, Adoration of the Magi; \*65. Portrait of the so-called Fornarina, a good copy of *Raphael's* original in the Pal. Barberini (p. 168), perhaps by Sassoferrato; 69. After *Raphael*, John in the wilderness.

III. Room. 1. *Andrea Solario*, Christ bearing the Cross; \*2. *Parmeggianino*, Portrait; 5. *Aless. Alori*, Christ risen; \*11. *Dosso Dossi*, The Sorceress Circe (?); 13. *Solario* (?), Mater Dolorosa; 14. *Sofonisba Anguissola*, Portrait of a woman; 15. *Scarsellino*, Madonna; 19. *Angelo Bronzino*, Cleopatra; 22. *Sch. of Raphael*, Holy Family; 21. *Andrea del Sarto*, Madonna with angels; \*28. Madonna with the Child and St. John, by the same; 35. *And. del Sarto* (?), Venus with two Cupids; 37. Portrait, unknown; \*40. *Correggio*, Danae, one of his finest easel-pieces; 42. *Bronzino* (?), Portrait of Cosimo de' Medici; 46. Mary Magdalene, after *Correggio's* original at Dresden; 47. *Pomarancio*, Holy Family; \*48. *Sebast. del Piombo*, Scourging of Christ (the same piece is in S. Pietro in Montorio as a fresco, p. 330); 49. *And. del Sarto*, Mary Magdalene.

IV. Room. 1. *Ann. Carracci*, Entombment; \*2. *Domenichino*, Cumæan Sibyl; 4. *Lod. Carracci*, Head; 10. *Cav. d'Arpino*, Rape of Europa; 14. *Sch. of the Carracci*, Entombment; \*15. *Guido Cagnacci*, Sibyl; 18. *Cigoli*, St. Francis; 20. *Guido Reni*, St. Joseph; 29. *Ann. Carracci*, St. Dominicus; 33. *Luca Giordano*, Martyrdom of St. Ignatius; 36. *Carlo Dolce*, Madonna; 37. Mater Dolorosa, by the same; 38, 41. *Furino*, Annunciation; 39. *Ribera*, Neptune; 40. St. Jerome, by the same; 42. *Carlo Dolce*, Head of Christ; 43. *Sassoferrato*, Madonna.

V. Room. \*11, 12, 13, 14. *Francesco Albani*, the Four Seasons, landscapes with mythological accessories; \*15. *Domenichino*, Diana and her Nymphs practising with their bows; 21. *Françesco Mola*, Liberation of Peter; 22. Psyche borne aloft by Cupids, copy from a picture in the Farnesina; 25. *Fed. Zuccaro*, Christ bewailed by angels; 26. *Caravaggio*, Madonna with St. Anna and the Child Jesus; 27. *Varotari (il Padovanino)*, Venus; 28. *Cav. d'Arpino*, Battle; 29. *Sch. of Poussin*, Landscape.

VI. Room. 1. *Guercino*, Mater Dolorosa; 2. Female half-figure,



by the same; \*3. *Andrea Sacchi*, Portrait of Orazio Giustiniani; 5. *Guercino*, Return of the Prodigal; 7. *Pietro da Cortona*, Portrait of Gius. Ghislieri; 10. *Ribera*, St. Stanislaus with the Child Jesus; 12. *Valentin*, Joseph interpreting the dreams in prison; \*13. *Titian*, Three periods of life, a copy by *Sassoferrato* (original in London); 16, 17. *Franc. Grimaldi*, Landscapes; 18. *Sassoferrato*, Madonna; 22. *Baroccio*, Flight of Aeneas from Troy; 24, 25. Landscapes in the style of Poussin.

VII. Room. The lower part of the wall is chiefly adorned with mirrors, on which Cupids (by *Ciroferri*) and wreaths of flowers (by *Mario de' Fiori*) are painted. Above, in small niches, are 16 ancient portrait-busts, some of them freely restored. In the centre is a table of irregular mosaic composed of stones of every variety, some of them extremely rare.

VIII. Room, containing a number of small objects of art and curiosities. Entrance-wall: 96. *Bril* (?), Orpheus with the animals in a landscape; \*90. Female head, a drawing of the *School of Leonardo*. By the window-wall and the wall of the egress are twelve small antique bronzes. 38. *Franc. Viola*, Landscape. Wall opposite the window: 86. *Marcello Provenzali*, Mater Dolorosa; 4. *Giulio Clodio*, Madonna; 91. *Vanni*, The Graces; \*88. View of the Villa Borghese in the 17th cent. The egress affords a view of the banks of the Tiber beyond the fountain below. — To the left a passage adorned with landscape-frescoes leads to the —

IX. Room, where several frescoes removed from their original situations are collected. The most important are three \*Frescoes (under glass) from the so-called Villa of Raphael, which formerly stood within the grounds of the Villa Borghese, and was removed in 1849 (p. 160): 1. Marriage of Alexander and Roxane, from a drawing in the Albertina in Vienna, which bears the name of Raphael, but shows close resemblance to the composition of Sodoma in the Farnesina; 2. Nuptials of Vertumnus and Pomona, of inferior value; 3. The so-called 'Bersaglio de' Dei' (shooting contest of the gods), from a drawing in the Brera at Milan bearing the name of Mich. Angelo; this obscure composition is perhaps borrowed from Lucian (Nigrinus, C. 36). These three were probably executed by Raphael's pupils. Some of the other paintings are from the Villa Lante. The balcony reached from this room affords a pleasing view of the Tiber and its banks as far as Monte Mario. — Returning to the mirror-room, and leaving it by the door to the left in the opposite wall, we enter the —

X. Room. Opposite the entrance: 1. *Moroni*, Portrait; \*2. *Titian*, Cupid equipped by Venus; 4. *Sch. of Titian*, or *Giorgione*, Judith, said to have the features of Titian's wife; 6. *Sch. of Ferrara*, Cupid and Psyche; \*9. *Pordenone* (according to Crowe, by *Lor. Lotto*), Portrait; 13. *Giorgione* (or school of Ferrara?), David with the head of Goliath; 14. *Paolo Veronese*, John the Baptist.



preaching repentance; 16. *Titian*, St. Dominicus; 19. *Giac. Bassano*, Portrait; \*\*21. *Titian*, 'Amor sagro e profano' (earthly and heavenly love), one of his greatest works; 22. *Leonello Spada*, Concert; 34. *Sch. of Ferrara*, SS. Cosmas and Damianus; 30. *Venetian School*, Family scene, probably the Nativity of the Virgin; \*36. *Bellini* (?), Madonna, an early work.

XI. Room. \*1. *Lor. Lotto*, Madonna with SS. Onophrius and Augustine, the St. Onophrius being copied from Dürer, as the visitor may satisfy himself by comparing it with Dürer's picture in the Palazzo Barberini (1518); 2. *Paolo Veronese* (?), St. Antony about to preach to the fishes; 3. *Titian* (?), Madonna; 9. *Moroni*, Portrait; 11. *Luc. Cambiaso*, Venus and Cupid on dolphins (unfinished); 14. *Andr. Schiavone*, Last Supper; 15. *Bonifazio*, Christ among his disciples and the sons of Zebedee with their mother; \*16. *Bonifazio*, Return of the Prodigal; 17. *Titian*, Samson; 18. *Bonifazio*, Christ and the adulteress; 19. *Palma Vecchio* (?), Madonna with saints, etc.; 20. *Paolo Veronese*, Venus and Cupid; 24. *Schidone*, Madonna; 25. *Titian* (a copy), Portrait of himself; \*27. *Giov. Bellini* (or *Antonello da Messina*?), Portrait; 28. Unknown master, Head of John the Baptist; 31. *Giov. Bellini*, Madonna and St. Peter; \*32. *Palma Vecchio*, Holy Family; 33. *Bernardino Licinio da Pordenone*, Family-portrait; 39. *Giov. Bellini*, Portrait of a woman.

XII. Room. Dutch and German masters. 1. *Van Dyck* (?), Crucifixion; \*7. Entombment, by the same; 8. *D. Teniers*, Genre picture; 9. *A. Brouwer*, Genre picture; 15. *Brabant Sch.*, Mary's visit to Elizabeth; 19. *Dürer* (?), Portrait (said to be of Duke Louis VI. of Bavaria); 20. *Holbein*, Portrait; 21. *Wouwerman* (?), Landscape and accessories; 22. *Potter* (?), Cattle-piece; 23. *Backhuysen*, Quay; 26. Crossing the ice, in different shades of brown, perhaps by *Berchem*; 54. *Holbein* (?), Portrait; 27. *Van Dyck* (?), Portrait; \*35. *Perugino* (not *Holbein*), Portrait of himself; 37. *Dürer*, Portrait of Pirkheimer (?); 41. *Gherardo delle Notti*, Lot and his daughters; 44. *Lucas Cranach*, Venus and Cupid. — In a small cabinet (which the custodian opens if desired) are a number of less important Italian pictures of the 14th and 15th centuries.

Returning from the Piazza Borghese to the Via della Scrofa, we follow the transverse street mentioned at p. 186 towards the E., to the Ponte S. Angelo (10 min.). This street, which is separated from the river by a single row of houses only, frequently changes its name. We first cross the PIAZZA NICOSIA (Pl. I, 13), where, in the corner to the left, is the recently erected *Pal. Galizin* (Pl. I, 13, 13), built partly on the plan of the *Pal. Giraud* near St. Peter's (p. 279). Farther on, in the VIA DELLA TINTA, as early as is the small church of *S. Lucia* (Pl. II), mentioned there are no buildings of the 9th century. In the VIA DI MONTE BRIANZO there are no build-

ings worthy of note. The side-streets diverging from it, however, contain several interesting Renaissance palaces. Thus in the Via dell' Orso, the *Albergo dell' Orso*; in the Via del Soldato, the *Pal. Sacripante* (Pl. I, 13, 5), built by B. Ammanati; opposite to it (Pl. I, 13, 6) the *Pal. Attems* (p. 193); on the house Via Maschera d'Oro No. 7, is a frieze with paintings from the myth of Niobe by Pol. Caravaggio, much damaged. — A few paces beyond the last is the —

*Pal. Lancelotti* (Pl. I, 13, 1), erected under Sixtus V. by *F. da Volterra*, and completed by *C. Maderna*. The portal was designed by *Domenichino*. The court contains ancient statues and reliefs.

In the private apartments of Prince Lancelotti, shown by special permission only, stands the celebrated statue of the "*Discus Thrower*," found on the Esquiline in 1761, and formerly in the *Pal. Massimi* (p. 201). It is a copy of the bronze statue by *Myron*, and is one of the most interesting antiques in Rome, being almost perfect, and far better executed than the inaccurately restored replica in the Vatican (p. 308).

THE VIA DI TORDINONE, or *Tor di Nona*, is named after a prison-tower once situated here. To the left the Vicolo de' Marchegiani diverges to the church of *S. Salvatore in Lauro*, erected by Ursini in 1450, and remodelled by Pius IX. in 1862, with an adjacent monastery-court. At the end of the Via Tordinone, on the right, is the *Teatro Apollo* (p. 110), restored by Valadier in 1830.

The street terminates in the PIAZZA DI PONTE S. ANGELO, whence three others diverge. The first, the Via in Panico, leads with its prolongations to the Piazza Navona (p. 198); the Via del Banco di S. Spirito in the centre to the Piazza Farnese (p. 203); and the Via Paola to the Chain-bridge and to the Via Giulia (p. 205) which runs parallel with the Tiber. This was formerly the public place of execution, which has been removed to the neighbourhood of the Ponte Rotto. — By the *Ponte S. Angelo* to the Church of *St. Peter* and the Vatican, see p. 278.

If we follow the Via della Scrofa (p. 186), passing the *Pal. Galizin* on the right, the fourth transverse street on the right (at the left corner of which, Via della Scrofa 70, is the palace of the general-vicar, where permissi for the catacombs are obtained, 11-12 a.m.) leads us to the PIAZZA DI S. AGOSTINO.

\**S. Agostino* (Pl. I, 13), erected by *Baccio Pontelli* (?) in 1483 by order of Card. d'Estouteville, the protector of the Augustinians, on the site of an old oratorium, was the first Roman church with a dome. The façade and the spacious flight of steps are said to have been constructed of stones from the Colosseum. The interior, in the form of a Latin cross, was restored in 1750, and again in 1860, when it was adorned with frescoes by *Gagliardi*.

INTERIOR. On the entrance-wall a \**Madonna and Child*, in marble, by *Jacopo Tatti*, surnamed *Jac. Sansovino* after his master *Andrea Sansovino*, surrounded by numerous votive offerings. In the 1st CHAPEL on the

The HIGH ALTAR was decorated by Bernardino, the Baptist and Paul the Hermit. The said to have been painted by St. Luke, Sophia at Constantinople. In the chapel the remains of St. Monica, mother of Augustine; the image of the Madonna is brought from the church of St. Mary, and Jesus) by Andrea Sansovino (1512). In the left aisle contains a group-piece by Gattardi altar-piece by Mustano. In the NAVE, on the right side, is a group in marble by the

Prophet Isaiah, holding a scroll with the words from Is. xxi, 2, pointed to the great master, and now much occupied.

the Marine, contains the *Biblioteca Angelica* (entrance on the right of the church), consisting of 150,000 vols. and 2945 MSS. complete catalogues have been formed

Proceeding from the Piazza S. Apollinare, see p. 108. Admission, see p. 108. archway, we reach the Piazza S. Apollinare, cross the Piazza Tor Sanguigna, and pass through the narrow Via de' Coronari to the Via in Panico and the Ponte S. Angelo (8 min.). This is the shortest way from the Piazza Colonna (p. 147) to the Vatican. In the Piazza S. Apollinare

*Seminario Romano*, a kind of grammar-school, and *S. Apollinare*, an old church, rebuilt in 1552 and 1750, and owing its present form to Fuga. To the left, over the altar in the inner vestibule, is a Madonna by Perugino (?). — Opposite the church is the *Pal. Attems*, of the 16th cent., completed by the elder Lunghi, possessing a handsome double court with arcades, the lateral colonnades of which are built up, and containing a few ancient statues. From the Piazza *S. Apollinare*

From the Piazza S. Apollinare the Via Agonale leads to the S. to the Piazza Navona (p. 198); and from Tor Sanguigna, S. Maria dell' Anima (p. 198) and della Pace (p. 199) are reached to the left. In the direction of the Piazza S. Apollinare the Via Agonale leads to the S. to the Piazza Navona (p. 198); and from Tor Sanguigna, S. Maria dell' Anima (p. 198) and della Pace (p. 199) are reached to the left.

In the direction of the Ponte S. Angelo the Pal. Lancelotti (p. 192) lies on the right (3 min.); a little farther on is the side-entrance to S. Salvatore in Janiro (p. 192). The Via dell'...

The Via della Scrofa leads to the small, but busy **PIAZZA DI S. LUIGI DE' FRANCESI**, to the right in which rises **S. Luigi de' Francesi** (Pl. II, 13), the national church of the French, consecrated in 1589, having been built on the site of several earlier churches. Façade by Giac. della Porta. It is one of the best buildings of its period, and the interior also is judiciously decorated.

The pictures are badly lighted.  
 1st Chapel: St. John, altar-piece by *G. B. Naldini*. On the  
 right is a monument to French soldiers who fell at the siege of  
 Rome in 1849.  
 2nd Chapel: Frescoes from the life of St. Cecilia, one of  
 the most admirable works of *Domenichino*; on the right the saint distributes  
 alms to the poor; in the lunette above, she and her betrothed are crowned  
 by angels.  
 Italy II. 7th Edition.

by an angel; on the left the saint suffers martyrdom with the blessing of the Pope; above, she is urged to participate in a heathen sacrifice; on the ceiling, admission of the saint into heaven; altar-piece, a copy of *Raphael's* St. Cecilia (in Bologna) by *Guido Reni*. 4th Chapel, of St. Remigius: altar-piece, the Oath of Clovis, by *Giac. del Conte*; frescoes on the right, Campaign of Clovis, by *Girolamo Siciolante (da Sermoneta)*; on the left, Baptism of Clovis, by *Pellegrino da Bologna*. 5th Chapel, del Crocifisso: on the left the monument of the painter Guérin, on the right that of Agincourt (d. 1814), the writer on art. — Over the high-altar: "Assumption of Mary, by *Franc. Bassano*.

LEFT AISLE. 1st Chapel: St. Sebastian, altar-piece by *Massei*; on the right and left modern frescoes; by the first pillar on the right the monument of Claude Lorrain, erected in 1836. 3rd Chapel, of St. Louis: altar-piece by *Paustilla Bricci*, who is said to have designed the architecture also; picture on the left by *Gmignani*. 5th Chapel, of St. Matthew: altar-piece and pictures on the right and left by *Caravaggio*, on the left the evangelist's vocation to the apostleship, on the right his death.

Opposite the church is the *Palazzo Patrizi* (Pl. II, 13), where permessi for the Villa Patrizi (p. 173) are obtained. Adjoining the church is a lateral façade of the Pal. Madama (p. 198).

Opposite the Pal. Madama is the *Palazzo Giustiniani* (Pl. II, 13), erected by Giov. Fontana, which once contained valuable collections. There are now only a few antiques in the court and passages.

We next reach the small PIAZZA S. EUSTACHIO; to the right, opposite the *Pal. Maccarini*, which was designed by Giul. Romano, is the back of the —

**Università della Sapienza** (Pl. II, 13, 25; entrance Via della Sapienza 71), founded in 1303 by Boniface VIII., and after a rapid decline re-established by Eugene IV. It attained its greatest prosperity under Leo X., and under Leo XII. and Gregory XVI. possessed five faculties, but there are now four only (law, medicine, physical science, and philology). It contains several natural history collections and the *Biblioteca Alessandrina*, a library of 90,000 vols., which is open daily (p. 108). The present building was designed by *Giac. della Porta*. The church (*S. Ivo*), with its grotesque spiral tower, was designed by *Borromini* in the form of a bee, in honour of Urban VIII., in whose armorial bearings that insect figures.

Turning to the left, or following one of the two preceding cross-lanes, we reach the PIAZZA DELLA ROTONDA (Pl. II, 16). Above the large *Fountain* erected by Lunghi under Gregory XIII., was placed the upper end of a broken obelisk by order of Clement XI. This piazza generally presents a busy scene (comp. p. 115).

On the S. side of the piazza rises the church of *S. Maria Rotonda*, or the **Pantheon**, the only ancient edifice at Rome which is still in perfect preservation as regards the walls and the vaulting. The original statues and architectural decorations have long since been replaced by modern and inferior works, but the huge circular structure with its vast colonnade still presents a strikingly imposing appearance. The walls, constructed of admirable brickwork, 20 ft. in thickness, were originally covered with marble and stucco. The round in the environs has gradually been so much raised that the

pavement of the temple, to which five steps formerly ascended, now lies below the level of the piazza. Excavations recently made in front of the edifice, which led to the discovery of the two fine marble reliefs now in the vestibule, have been filled up again as they interfered with the street traffic.

The PORTICO (36 yds. wide, 14 yds. deep) is borne by 16 Corinthian columns of granite, 13 ft. in circumference, and 39 ft. in height; the tympanum formerly contained reliefs, and the roof was embellished by statues. Eight of the columns are in front; the others form three colonnades, originally vaulted over, terminating in niches, in which stood the colossal statues of Augustus and his son-in-law M. Agrippa. The latter, according to the inscription on the frieze (*M. Agrippa L. F. Cos. tertium fecit*), caused the edifice to be erected B.C. 27. — The central colonnade leads to the ENTRANCE, with its ancient door strongly secured by bronze plates, in order to diminish the weight of which the upper portion is replaced by a railing.

The INTERIOR, lighted by a single aperture in the centre of the dome, produces so beautiful an effect that it was currently believed at an early period that the temple derived the name of *Pantheon*, which was applied to it as early as A. D. 59, from its resemblance to the vault of heaven. The height and diameter of the dome are equal, being each 140 ft. The surface of the walls is broken by seven large niches, in which stood the statues of the gods, including, as has been ascertained, those of Mars, Venus, and Cæsar. The architrave is borne by fluted columns of giallo antico or pavonazzetto, in couples, the shafts being 26 ft. in height. Above the latter, corresponding with the niches, formerly rose a series of round arches, borne by Caryatides, but they appear to have been removed during a very early restoration of the edifice. The coffered ceiling of the vault, which consists of concrete, was decorated with gold-leaf, and the whole roof was covered with gilded bronze tiles, which the Emp. Constant II. caused to be removed to Constantinople in 655. Under Gregory III. these tiles were replaced by lead. The building has frequently been restored, as, for example, by Domitian, Trajan, Septimius Severus, and Caracalla. The names of the last two are recorded by an inscription on the architrave of the portico.

In 609 the Pantheon on the architrave of the portico. Christian church, under the name of *S. Maria ad Martyres* (p. 338), was consecrated by Pope Boniface IV. as a and in commemoration of the event the festival of All Saints was instituted (13th May, but afterwards celebrated on 1st Nov.). A palace, a cathedral-chapter, and a cardinal's title were afterwards attached to the church, which is generally known as *S. Maria Rotonda*, or *La Rotonda*. Under Urban VIII. (Barberini) the two campanili were erected by Bernini, the 'ass's ears', as they have been derisively named. The same pope removed from the portico the brazen tubes on which the roof rested, and caused them to be

converted into columns for the canopy of the high-altar of St. Peter's, and cannons for the defence of the castle of S. Angelo. This Vandalism gave rise to the complaint of Pasquin, '*Quod non fecerunt barbari, fecerunt Barberini*'.

To the right of the high-altar is the burial vault of King *Victor Emanuel* (d. Jan. 9, 1878). In the first Chapel to the left of the high-altar stands the simple monument of *Card. Consalvi* (buried in S. Marcello, p. 151) by *Thorvaldsen*.

To the left of the 3rd altar is *Raphael's Tomb* (b. 6th Apr., 1483; d. 6th Apr., 1520). On the wall is the graceful composed by *Card. Bembo*: —

*Ille hic est Raphael, timuit quo sospite vinci  
Rerum magna parens, et moriente mori.*

The Italian translation runs thus: —

*'Questi è quel Raffaele, cui vivo vinta  
Esser temea Natura, e morto estinta'.*

A lengthy inscription beside it announces that Raphael's remains were placed in a new sarcophagus in 1833. The statue of the Madonna on the altar, by *Lorenzetto*, was executed in accordance with Raphael's last will.

The Pantheon is also the last resting-place of Ann. Caracci, Tadd. Zuccheri, Bald. Peruzzi, Perino del Vaga, Giov. da Udine, and other celebrated artists.

A visit to the interior by *moonlight* is recommended, but the sacristan must be informed in good time. Visitors are then admitted by the door at the back of the sacristy, Via della Palombella 10. For the ascent of the dome a special permesso must be obtained.

At the back of the Pantheon are situated the ruins of the *Thermae of Agrippa*, the proximity of which to the Pantheon once gave rise to the absurd conjecture that it originally belonged to the baths, and was afterwards converted into a temple.

From the Piazza of the Pantheon the *Via de' Pastini* leads towards the E. to the Piazza di Pietra (p. 147); or we may turn to the left, towards the N., cross the *Piazza Capranica*, containing a small theatre of that name, and reach Monte Citorio (p. 147); or, lastly, we may follow the *Via del Seminario*, also towards the E., to S. Ignazio (p. 148).

Leaving the Pantheon, we proceed towards the S.E., through the Via della Minerva, to the PIAZZA DELLA MINERVA (Pl. II, 16), where the church of S. Maria sopra Minerva lies on the left, and the Hôtel de la Minerve opposite to us. In the centre of the piazza is a marble elephant, on the back of which a small *Obelisk* was placed by *Bernini* in 1667, being one of those which are said once to have risen here in front of a temple of Isis. The other obelisk is in the Piazza della Rotonda (p. 194).

\***S. Maria sopra Minerva**, erected on the ruins of a temple of Minerva founded by Domitian, the only Gothic church at Rome, was probably begun about 1285 by the builders of S. Maria Novella at Florence. It was restored and re-decorated with painting in 1848-55, and contains several valuable works of art.

**Interior.** By the entrance wall, on the right, the tomb of the Florentine knight Diotisalvi (d. 1482). — **LEFT AISLE.** On the left, the tomb of the Florentine Franc. Tornabuoni, by *Mino da Fiesole*; above it the monument of Card. Giac. Tebaldi (d. 1486). To the right of the altar in the 3rd Chapel, \*St. Sebastian, by *Mino da Fiesole* (?). Over the altar: head of Christ, by *Perugino*. In the 5th Chapel is (r.) the monument of the Princess *Lante*, by

**RIGHT AISLE.** By the pillar between the 3rd and 4th chapels is an closed) with an ancient Greek sarcophagus (Hercules taming the lion). In the 4th Chapel, the \*Annunciation, a picture on a golden ground (in the foreground) painted to commemorate the foundation of the charitable institution of S. Annunziata, erroneously attributed to *Fiesole*; on the left the tomb of Urban V. (d. 1393), by *Ambrogio Buonvicino*. The 5th Chapel (Al-dobrandini) contains paintings by *Alberti*; over the altar the Last Supper by *Baroccio*; monument attributed to *Giottto*; then the \*Carafa Chapel (recently restored), with a handsome balustrade, painted by *Filippino Lippi*; on the right Thomas Aquinas, surrounded by allegorical figures, defending the Catholic religion against heretics; on the wall at the back, the Assumption of the Virgin; altar-fresco, the Annunciation, with a portrait of the donor Card. Carafa; sibyls on the vaulting by *Rafaellino del Garbo*; on the left the monument of Paul IV. (d. 1559), designed by *Pirro Ligorio*; on the left the *Gioc. and Tom. Casignola*. By the wall, adjacent to the latter, the tomb of *Gioc. Durantus* (d. 1296), with a Madonna in mosaic by *Johannes Cosmas*, one of the best works of that period. The first chapel by the choir contains an altar-piece by *C. Maratta*. The second is the Cappella del Rosario; altar-piece groundlessly attributed to *Fiesole*; on the right the tomb of Card. Capranica (about 1470). — The CHORUS contains the large monuments of the two Medicis, (l.) Leo X. and (r.) Clement VII., designed by *Ant. da San Gallo*; that of Leo executed by *Raffaele da Montelupo*, that of Clement by *Gioc. di Baccio Bigio*; on the pavement the tombstone of the celebrated scholar *Pietro Bembo* (d. 1547).

In front of the high-altar, to the left, is *Michael Angelo's* \*Christ with the Cross, which was ordered by *Metello Vari* and *P. Castellari* in 1514, and erected in 1521. *Pietro Urbano*, an assistant of the great master, was entrusted with the touching up of the work after its erection, but as he acquitted himself badly of his task, the finishing strokes were given to it by *Roderigo Frizzi*. The nudity of the figure is justified by the master's intention to portray the Risen Christ, but it is now marred by a bronze drapery; the right foot also is protected against the kisses of the devout by a bronze shoe. On the left by the choir is a passage to the Via S. Ignazio; on the wall the tombstone (first on the left) of *Fra Beato Angelico da Fiesole*, who died in the neighbouring monastery in 1455, with his portrait and the inscription: *Hic jacet Venerabilis pictor Frater Joannes de Florentia Ordinis praedicatorum 14 LV.* — In the LEFT TRANSEPT is the Chapel of S. Domenico, with 8 black columns, and the monument of *Benedict XIII.* (d. 1730) by *P. Bracci*. Adjacent, to the right, is the entrance to the sacristy.

The adjoining Dominican monastery, formerly the residence of the chief of the order, now contains the offices of the Minister of Education and the *Bibliotheca Casanatensis* (entrance to the left by the church, first door to the right beyond the court; adm., see p. 108). The library is the largest in Rome after that of the Vatican, consisting of 200,000 vols. and 1000 MSS., and is connected by a bridge over the Via S. Ignazio with the *Biblioteca Vitt. Emanuele* in the Coll. Romano (p. 148).

From the Piazza della Minerva, past the S. side of the church, the Via del Piè di Marmo leads to the Piazza del Coll. Romano (p. 148). From the Piè di Marmo the Via del Gesù diverges to the right, leading in 3 M. to the Piazza del Gesù (p. 159).

From the Piazza S. Luigi de' Francesi (p. 193) the short street to the right on leaving the church leads to the PIAZZA MADAMA,

where to the left rises the façade of the **Palazzo Madama** (Pl. II, 13), so called from Margaret of Parma, daughter of Charles V., by whom it was once occupied. Previously and subsequently it belonged to the Medicis, afterwards grand-dukes of Tuscany, by whose orders *Marocelli* altered it to its present form in 1642. The Italian Senate now meets in this palace. One entrance is from the Piazza S. Luigi, the other from the Piazza Madama. — A short side-street leads hence to the —

\***Piazza Navona** (Pl. II, 13), the largest in Rome after that of St. Peter, officially named *Circo Agonale*. As its form still indicates, the *Circus*, or *Stadium of Domitian*, formerly lay here. The name is said to be derived from the *agones* (corrupted to Navone, Navona), or contests which took place in the circus.

It is embellished with three *Fountains*. That on the N. side, erected in 1878, represents Neptune in conflict with a sea-monster (polypus); round the central group are Nereids and sea-horses. Not far from it, in the centre of a large ancient basin of Pentelic marble, rises a fountain erected by *Bernini* under Innocent X.; at the corners of the lofty mass of rock, the different parts of which represent the four quarters of the globe, are placed the gods of the four largest rivers, the Danube, Ganges, Nile, and Rio della Plata, executed by pupils of Bernini. The whole is surmounted by an obelisk, which was originally erected in honour of Domitian in the Circus of Maxentius. — The third fountain, at the S. end of the piazza, is adorned with masks, Tritons, and the statue of a Moor by Bernini.

The piazza was used from 1447 to 1870 as a vegetable market; but the Campo di Fiori (p. 203) is now used for that purpose.

On the W. side of the Piazza Navona stands the church of **S. Agnese**; the interior, in the form of a Greek cross, and the campanilli, are by *C. Rinaldi*, and the tasteless façade by *Borromini*. The Romans used to maintain that the Nile on the great fountain veiled his head in order to avoid seeing this façade.

Over the principal door is the monument of Innocent X. by *Maini*; to the left, in the chapel of the transept, is a statue of St. Sebastian, adapted from an ancient statue by Maini. Beneath the dome are eight columns of 'cognatello'. The old church was situated in the side-vaults of the Circus where the saint suffered martyrdom. Two chapels with ancient vaulting still remain.

To the left of the church is the *Palazzo Pamphili*, also erected by Rinaldi, now the property of *Prince Doria*. Opposite to it is the national church of the Spaniards, *S. Giacomo degli Spagnuoli* (Pl. II, 13, 23), erected in 1450. The entrance is in the Via della Sapienza.

The *Via di S. Agnese*, to the right of the church, leads to the *Via dell' Anima* on the right, where on the left side is situated **S. Maria dell' Anima** (Pl. II, 13; open till 8½ a.m., on holidays till noon; when closed, visitors go round the church by the *Vicolo della Pace* on the right, and ring at the door of the Hospice, opposite *Maria della Pace*). The name is derived from a small marble-



group in the tympanum of the portal: a Madonna invoked by two souls in purgatory. This is the German national church, connected with the Hospice, and was erected in 1500-14. Handsome façade by *Giuliano da Sangallo*. Part of the interior is said to have been designed by *Bramante*.

**Interior** (restoration nearly completed). The central window of the entrance-wall formerly contained stained glass by *William of Marseilles*, now modern. The modern frescoes of saints on the ceiling are by *L. Seitz*, and the stained-glass window over the chief portal was designed by him. — **RIGHT AISLE.** 1st Chapel: "St. Benno receiving from a fisherman the keys of the cathedral at Meissen (Saxony), which had been recovered from the stomach of a fish, altar-piece by *Carlo Saraceni*. 2nd Chapel: Holy Family, altar-piece by *Gimignani*; left, monument and bust of Card. Slusius. 4th Chapel: altered copy of *Michael Angelo's* Pietà in St. Peter's, by *Nanni di Baccio Bigio*. — **LEFT AISLE.** 1st Chapel: "Martyrdom of St. Lambert, *C. Saraceni*. 3rd Chapel: frescoes from the life of St. Barbara, *Mich. Cozzie*. 4th Chapel: altar-piece (Entombment) and frescoes by *Salviati*.

**CHOIR.** Over the high-altar, "Holy Family with saints, by *G. Romano*, damaged by inundations; on the right, "monument of Hadrian IV. of Utrecht (preceptor of Charles V., d. 1523), with figures of justice, prudence, strength, and temperance, designed by *Baldassare Peruzzi*, executed by *Michelangelo Sanese* and *Niccolò Tribolo*; opposite to it, that of a Duke of Cleve-Jülich-Berg (d. 1575) by *Egidius of Rivière* and *Nicolaus of Arras*. A relief in the antechamber of the sacristy (at the end of the N. aisle) represents the investiture of this prince by Gregory XIII. In the church, at the entrance to the sacristy, is the tomb of the learned Lucas Holstein of Hamburg, librarian of the Vatican (d. 1661).

The *German Hospice* connected with the church was under Austrian management from 1815 to 1863. Opposite the hospital rises the church of —

\***S. Maria della Pace** (Pl. II, I, 13, 3), erected by Sixtus IV. (1484) and Innocent VIII., restored by Alexander VII., and provided by *Pietro da Cortona* with a façade and semicircular portico. The church consists of a nave only, and terminates in an octagon with a dome.

Over the 1st CHAPEL on the right are \*\**Raphael's* Sibyls: to the left the Sibyl of Cumæ; on the arch above, the Persian; then the Phrygian, and the aged Sibyl of Tibur, receiving from angels and recording revelations regarding the Saviour. They were painted in 1514 by order of Agostino Chigi who erected the chapel, and skilfully freed from 'restorations' by *Palmaroli* in 1816 (best light, 10-11 a.m.).

'With perfect mastery of the art of utilising the space at his command, a talent admirably illustrated in the Stanze, Raphael has here filled up the segment of the arch so simply and naturally that the spectator is apt to overlook the consummate skillfulness of the grouping. Equally characteristic of Raphael are the rhythm of the composition, the display of spirited contrasts, and the delicate gradations and judicious dénouement of passionate emotions; while the gracefulness of the female forms and the sprightly beauty of the angel-boys are specially Raphaellesque. Michael Angelo's Sibyls are justly extolled as creations of a sublime imagination, striking the spectator with their supernatural majesty; but these female figures of Raphael are pre-eminently human and lovable'. In the lunette above the Sibyls are the Prophets by *Timoteo Viti* (p. 89): on the right Jonah and Joshua, on the left Daniel and David.

At the sides of the 1st Chapel on the left are \*Monuments of the Ponzetti family, of 1505 and 1509 (which should be compared with the heavy decorations of the 2nd chapel on the right, executed half-a-century later). \*Altar-piece in fresco by Bald. Peruzzi: Madonna between St. Brigitta and St. Catherine, in front the donor Card. Ponzetti kneeling (1516). The vaulting above contains scenes from the Old and New Testament, in three rows, also by Peruzzi. — To the left, under the Dome, is the entrance to the sacristy and court (see below). Over the first altar on the left, Adoration of the Shepherds, by *Sermoneta*; above it, the Death of Mary, by *Moranda*. The second altar, with handsome marble-work, partially gilded, is of 1490. The high-altar is adorned with an ancient and highly revered Madonna; on the vaulting are pleasing 'putti' by Albani. Over the adjacent altar to the right, Baptism of Christ, by *Sermoneta*. Over the niche, Mary's first visit to the Temple, by Bald. Peruzzi (retouched).

Newly-married couples usually attend their first mass in this church.

The \*MONASTERY COURT, constructed by *Bramante* (p. lii) by order of Card. Caraffa in 1504, is interesting. On the ground-floor are arcades, above which runs a series of columns. By the right wall, the tomb of Bishop Bocciaio (d. 1437). Entrance through the church, or by Via Arco della Pace 5.

From the portal of the church the *Via della Pace* and the *Via in Parione* lead straight to the busy *Via del Governo Vecchio* (p. 202).

From the *Piazza del Gesù* (p. 159) the *VIA DE' CESARINI* (Pl. II, 16) leads straight towards the W. to the (right) *Piazza delle Stimate*, with the church of that name, and the *Pal. Strozzi* with a small piazza called after it. (The streets to the right lead hence to the *Piazza della Minerva* and the Pantheon, pp. 196, 194.) We next pass (left) the *Teatro Argentina* and follow the *VIA DEL SUDARIO* (Pl. II, 13), the continuation of the *Via de' Cesarini*, in the direction of the church of S. Andrea della Valle, which is already visible.

The corner-house to the left (No. 13), before the church is reached, is the *Palazzo Vidoni*, formerly *Caffarelli* and *Stoppani*, originally designed by Raphael. In one of the rooms is the famous (L. Verus, *Minerva*, Diana). On the staircase are a few antiques

*Calendarium Praenestinum* of Verrius Flaccus, being five months of a Roman calendar found by Card. Stoppani at Palestrina. This palace was once occupied by Charles V. (admission not easily obtained). —

On the side of the palace next the church is the so-called *Abbate Luigi*, a mutilated ancient statue (see p. 158).

\*S. Andrea della Valle (Pl. II, 13), begun by P. Oliveri in 1591 on the site of several earlier churches, was completed by C. Maderna. Façade designed by A. Rinaldi. The interior is well proportioned, but part of it has unfortunately been whitewashed.

On the right the 2nd Chapel (Strozzi) contains copies in bronze of the *Pietà* (in St. Peter's) and the *Rachel and Leah* (in S. Pietro in Vinc.) of *Michael Angelo*, by whom this chapel itself was perhaps designed. — On the left the 1st Chapel (BARBERINI) is adorned with several marble statues of the school of Bernini: St. Martha by *Mocchi*, John the Baptist by *Pietro Bernini*, Mary Magdalene by *Stati da Bracciano*, and St. John by *Buonvicino*. — At the end of the NAVE are the monuments of the two popes of the Piccolomini family, brought here from the old church of St. Peter; on the left that of Pius II. (d. 1464), by *Nic. della Guardia* and *Pietro Paolo da Todi*; on the right that of Pius III. (d. 1503), executed somewhat later. — In the DOME: Glory of Paradise, by *Lanfranco*; below, the 'Evangelists' by *Domenichino*, one of his finest works. By the same master, 'Paintings on the vaulting of the apse. In front, between the transverse ribs: John the Baptist, St. John, and St. Andrew pointing to Christ ('this is the Lamb', etc.); in the vaulting itself, on the left, the Scourging of St. Andrew; then the Vocation of Peter and Andrew by Christ; on the right, St. Andrew beholds and reveres the cross to which he is about to be affixed; below are six female figures representing the virtues. The large lower frescoes by *Calabrese* (martyrdom of the saint) are of no great value.

To the N.W. of S. Andrea, No. 17 *Via de' Massimi* (right), is the —

**Palazzo Massimi alle Colonne** (Pl. II, 13, 11), a fine structure by *Baldassare Peruzzi*, who however died in 1536 before its completion. The façade follows the curved direction of the street. The glimpse obtained of the double court is strikingly picturesque. On the second floor is the *Chapel of S. Filippo Neri* (open on 16th March), who is said to have here resuscitated a child of the family.

In 1467, within the buildings connected with this palace, the Germans *Pamarts* and *Schweinheim*, who during the two previous years had found an asylum in the monastery of Subiaco, established the first printing-office in Rome, from which they issued Cicero's epistles and other works, furnished with the name of the printers and the words '*In aedibus Petri de Maximis*'. — The Massimi family claims descent from the ancient Fabii Maximi, and their armorial bearings have the motto '*Cunctando restituit*'.

Following the *Via dei Massimi* (whence the *Via de' Baullari* leads to the left to the Pal. Farnese, which is visible from this point, p. 203), and crossing the small *Piazza S. Pantaleo*, with the small church of that name on the right, we observe opposite to us the spacious —

**Palazzo Braschi** (Pl. II, 13, 17), erected by *Morelli* at the end of last century, and now occupied by of the *Minister of the Interior*. It contains a fine marble \*Staircase and a few ancient statues. The back of the building looks towards the *Piazza Navona* (p. 198).

Passing the palace, we reach the **PIAZZA DEL PASQUINO** (Pl. II, 13), which derives its name from an ancient group of statuary placed at the obtuse angle of the Pal. Braschi. This was an admirable but now sadly mutilated work of a good period of art, and is said to have been called *Pasquino* as early as the end of the 15th cent. after a tailor of that name who lived in the vicinity and was notorious for his lampooning propensities. It was once the custom to affix satires and ebullitions of malice to this statue, the answers to which used to be attached to the *Marforio* (p. 158, 217), and to refer them to the slanderous tailor, whose name is perpetuated in the word 'pasquinade'. Compositions of this kind have been much

in vogue at Rome ever since that period, sometimes vying with the best satires of antiquity. The group represents Menelaus with the body of Patroclus, looking around for succour in the tumult of battle. Duplicates of the group are in the Loggia de' Lanzi and the Palazzo Pitti at Florence, and there are fragments in the Vatican (p. 311).

We follow the *VIA DEL GOVERNO VECCHIO*, which with its prolongations to the N.W. and S.E. forms the direct route between the Piazza di Venezia and the Ponte S. Angelo (comp. p. 160). On the right is the *Pal. del Governo Vecchio* (Pl. II, 13, 20), which for a time was occupied by the law and police courts. No. 124, opposite, is an elegant little house in Bramante's style (1500). — We turn to the left, and soon reach, in the Piazza of that name, the —

**Chiesa Nuova** (Pl. II, 10), or *S. Maria in Vallicella*, erected by S. Filippo Neri (about 1550-1605) for the order of Oratorians founded by him. Architecture by *Giov. Matteo da Città di Castello*, interior by *Mart. Lunghi Senr.*, façade by *Rughesi*.

The Interior, which is dark and unfavourable for pictures, is richly decorated. The admirable stucco-work is by *Cos. Faniello*, and *Ercole Ferrata*. The ceiling of the NAVE, the dome, and the tribune are painted by *Pietro da Cortona*. — On the right, 1st Chapel, Crucifixion, *Scip. di Gaetano*; 3rd Chapel, dell'Ascensione, altar-piece by *Muziano*. — On the left, 2nd Chapel, Adoration of the Magi, *Ces. Nebbia*; 3rd Chapel, Nativity, *Durante Alberti*; 4th Chapel, Visit of Elizabeth, *Baroccio*. — LEFT TRANSEPT: Presentation in the Temple, *Baroccio*; Peter and Paul, statues in marble, by *Valisoldo*. Here also, adjoining the tribune, is the small and sumptuous CHAPEL OF S. FILIPPO NERI, beneath the altar of which his remains repose. Above is the portrait of the saint in mosaic, after the original of *Guido Reni* preserved in the adjoining monastery. — Over the HIGH ALTAR, with its four columns of porta santa, a Madonna by *Rubens*; on the right 'SS. Gregory, Maurus, and Papi, on the left 'SS. Nereus and Achilleus, also by *Rubens*, who painted these pictures during his second stay in Rome in 1606 for this church, which was then the most fashionable in the city. — RIGHT TRANSEPT. On the right, Coronation of Mary, *Cav. d' Arpino*; SS. John the Baptist and John the Evangelist, statues in marble by *Flaminio Vacca*.

The SACRISTY (entered from the left transept) was constructed by *Marrucelli*. On the vaulting: Angel with instruments of torture, by *Pietro da Cortona*. Colossal statue of the saint by *Algarði*.

On 26th May, the festival of the saint, and after Ave Maria every Sunday from 1st Nov. to Palm Sunday, concerts of sacred music, to which men only are admitted, are given in the adjoining *Oratorium*, which derives its name from the oratories fitted up by S. Filippo Neri. The saint was fond of music and advocated a cheerful form of divine service.

The adjoining *Monastery*, erected by *Borromini*, is of irregular shape, but remarkably massive in its construction. It contains a room once occupied by the saint, with various relics. The *Corte di Appello*, the *Tribunale Civile e Corressionale*, and the *Tribunale di Commercio* are now established here. — The valuable *Bibliotheca Vallicelliana*, a library founded by S. Filippo Neri, and gradually enriched by rare MSS., now belongs to government (adm., see p. 108).

From the Piazza della Chiesa Nuova we may return to the Via del Governo Vecchio and proceed to the Ponte S. Angelo (p. 278); or, turning to the left opposite the façade of the church, we may follow

the *Via del Pellegrino*, at the E. end of which, on the left, is the Cancelleria (see below).

The *VIA DE' BAULLARI*, mentioned at p. 201, leads to several interesting palaces in the best style of the Renaissance. On the right, a little back from the street, is the elegant little \**Palazzo Linotta* or *Palazzetto Farnese*, of which *Bald. Peruzzi* is said to have been the architect. Tasteful court and staircase.

The short streets diverging to the right lead to the Piazza and \**Palazzo della Cancelleria* (Pl. II, 13), an edifice of majestic simplicity. The palace, designed by *Bramante* in strict conformity with the ancient orders of architecture, is one of the finest in Rome. It contains within its precincts the church of S. Lorenzo, originally erected near the theatre of Pompey. The elegant *FAÇADE* (with portal added by *Dom. Fontana*) is constructed of blocks of travertine from the Colosseum. The \**COURT*, in two stories, is surrounded by arcades. The columns are ancient; the graceful capitals are decorated with roses, a flower which belonged to the armorial bearings of the founder *Card. Riario*. In this palace, in 1848, *Pius IX.* convoked a parliament to deliberate on reforms in the States of the Church. On 15th Nov. of that year the minister *Count Rossi* was assassinated on the first landing of the staircase. This is the only palace in the interior of the city which the Italian government still permits to be occupied by the ecclesiastical authorities.

To the right of the palace is the church of *S. Lorenzo in Damaso* (with an entrance to the right from the court), which has the above-mentioned façade in common with the palace. It was also designed by *Bramante* (originally erected by *Damasus I.*), and is bounded by arcades on three sides. The architecture is interesting, but the pictures were destroyed during the revolution of last century. At the end of the right aisle is the tomb of the ill-fated *Count Rossi* (see above), with a bust by *Tenerani*.

The *Piazza della Cancelleria* is adjoined by the *PIAZZA CAMPO DI FIORI* (Pl. II, 13), an important centre of business, especially since the vegetable-market, with the picturesque country-people who frequent it in the morning, was transferred hither from the *Piazza Navona*. — *Theatre of Pompey* and *Via de' Giubbonari*, p. 206.

Adjoining the *Campo di Fiori* to the S.W. is the *PIAZZA FARNESE*, adorned with two fountains. Here is situated the —

\**Palazzo Farnese* (Pl. II, 14), one of the finest palaces at Rome, begun by *Card. Alex. Farnese*, afterwards *Pope Paul III.* (1534-45), from designs by *Ant. da Sangallo Junr.*, continued after his death (1546) under the direction of *Michael Angelo* (who designed the beautiful cornice and the court), and completed by the construction of the loggia at the back, towards the Tiber, by *Giac. della Porta* in 1580. The building materials were taken partly from the Colosseum, and partly from the *Theatre of Marcellus*. This palace was

erited by the kings of Naples, and from 1862 to 1870 was occupied by Francis II. It was purchased in 1874 by the French government, whose embassy to the papal court is now established here; on the second floor is the 'Ecole de Rome', or French archaeological institution, founded in 1875. The triple \*Colonnade of the entrance and the two halls of the court were designed by *Sangallo*, in imitation of the Theatre of Marcellus. The court contains two ancient sarcophagi (that to the right from the tomb of Cæcilia Metella, p. 350). The celebrated antiquities once in this palace (Farnese Bull, Hercules, Flora) are now in the Museum of Naples.

A room on the 1st floor (admission rarely granted) contains \*Frescoes by *Annibale Carracci*, his finest work, consisting of mythological scenes with rich architectural painting, executed in eight years by him, his brother *Lodovico*, *Domenichino*, and other masters. — The old banquet-hall has a \*Ceiling in carved wood, designed by *Michael Angelo*.

From the Piazza Farnese a line of streets, called the VIA DI MONSERRATO and *Via de' Banchi Vecchi*, leads to the N.W. to the Ponte S. Angelo (p. 278). On the left is *S. Maria di Monserrato* (Pl. II, 10, 3), the national Spanish church, with a hospice. It was erected in 1495 by *Ant. da Sangallo Senr.*, and afterwards restored. The altar-piece of the first chapel on the right is by *Ann. Carracci*.

To the S.E. of the Piazza Farnese the Vicolo de' Venti leads to the PIAZZA DI CAPO DI FERRO. Here, on the right, rises the —

\***Palazzo Spada alla Regola** (Pl. II, 14), erected in the pontificate of Paul III. about 1540 by Card. Capodiferro, in imitation of a house built by Raphael for himself. Since 1640 the palace has belonged to the Spada family. It contains an interesting collection of \*Antiquities and pictures (adm., see p. 116).

The most important Antiquities are exhibited in a room on the GROUND FLOOR (visitors turn to the left in the gateway; fee 1/2 fr.). Opposite the entrance-wall: sitting \*Statue of Aristotle, formerly erroneously called Aristides, a copy of a celebrated Greek work; right arm and left leg new. Then eight fine \*Reliefs, found in 1820 in S. Agnese Fuori le Mura, where they formed part of the pavement with their faces downwards. Beyond the Aristotle, to the left, 65. *Dædalus* and *Pasiphaë*; right, 72. *Paris* as a cowherd. Window-wall: 66. *Wounded Adonis*; 67. *Ulysses* and *Diomedes* carrying off the *Palladium*. Entrance wall: *Endymion*; *Perseus* and *Andromeda*, casts from the originals in the Capitoline museum. Left wall: 68. *Paris* taking leave of *Enone*; 69. *Hypsipyle* finds *Opheltes*, who had been entrusted to her, killed by a snake; 70. *Amphion* and *Zethus*; 71. *Bellerophon* watering *Pegasus*. Also several busts, small statues, etc.

From the court we ascend by a staircase to the right to the UPPER FLOOR (1/2 fr.). In the ANTE-CHAMBER is a *Colossal Statue of Pompey*, found in the pontificate of Julius III. (1550) in digging the foundations of a house in the Vicolo de' Leutari. The body was in the ground of one proprietor, while the legs were in that of another. As both parties claimed the statue, the judge ordered it to be divided; but the pope prevented this by purchasing it for 500 scudi, and presented it to Card. Capodiferro. The head, though of a separate block, belongs to the original. Workmanship mediocre.

We now traverse a room adorned with unimportant frescoes to the Picture Gallery (provided with catalogues). I. Room, beginning opposite the entrance: 3. *Bolognese Sch.*, Madonna; 7, 12. *French Sch.*, Portraits; 10. *Camuccini*, Card. Patrizi; 22. *Caravaggio*, Portrait; 40. *Sc. Gaetano*, Julius III.; 56. *Sch. of Francia*, Madonna. — II. Room: 1. *Seb. del Piombo*, Astro-

8. Giv. de Still life; 9. Breughel, Landscape; 10. Guido Reni, Judith; number; 6. Bandini, Landscape; 16. And. del Sarto, Visitation of Elizabeth  
12. G. Poussin, ed); 43. Leonardo da Vinci (a copy of the original in  
(seriously damaged), Christ and the scribes. — III. Room: 2. Caravaggio, St. Anna and  
England), Raphael, John the Baptist, a copy; 15. Brueghel, Landscape; the Virgin; 4. Di- do's death; 26. Baciccio, Design of the ceiling-painting in  
24. Guercino, Salvator Rosa, Landscape; 31. Titian, Portrait; \*40. Moroni, Por-  
Geat; 28. Scalo Palmezzano, God the Father, and Bearing the Cross; 51.  
Titian (?), Carlo Spada; 60, 70. Salv. Rosa, Landscapes; 63. Guido Reni,  
Abduction of Helen. Bernardo Poggione, Cavalry-skirmish. — IV. Room: 4.  
Card. (1511); 15. Caravaggio, Laughing angel's head; 18. German  
Guido Reni, 26. Ger. Honthorst, Christ in the garden; 30. Caravaggio,  
Sch., Portrait; Maratta, Card. Fabricius Spada; 44. Andr. del Sarto (?),  
St. Cecilia; 51. French Sch., Portrait.  
Madonna; 54. ... in the same direction beyond the Piazza Capo di Fer-

Pursuing the same direction beyond the Piazza Capo di Ferro, we next reach the small PIAZZA DE' PELLEGRINI. On the left is the back of the *Pal. Santacroce*, now a *Monte di Pietà* (Pl. II, 14), or pawn-office, founded in 1539, and established here in 1604. (Some of the numerous pictures pledged here are of great value.) On the right is the church of *S. Trinità de' Pellegrini*, erected in 1614; the high-altar is adorned with a *Trinity*, by *Guido Reni*. The neighbouring hospital for convalescents and pilgrims contains 488 beds, and can provide dinner for 944 persons at one time. Italian pilgrims are entertained here at Easter for three days, and foreigners for four. — In the vicinity is the church of *S. Maria in Monticelli* (Pl. II, 14), consecrated by *Paschalis II.* in 1101, but restored several times, so that the campanile and remains of mosaics in the tribune now alone belong to the period of its foundation.

The *VIA DE' FETTINARI* (Pl. II, 14) leads from the Piazza de' Pellegrini to the Ponte Sisto. At the end of the street, on the right, is the small church of *S. Salvatore in Onda*, re-erected in 1684. On the left formerly stood the *Fontanone di Ponte Sisto*, constructed by Giov. Fontana under Paul V.; it has been removed to make way for improvements, but will probably be re-erected at the end of the Via Giulia. — The *Ponte Sisto*, see p. 330.

From this point towards the N.W., and near the river, runs the **VIA DEL FONTANONE**, prolonged by the **VIA GIULIA** (Pl. II, 14, 10), which was built by Julius II., leading in 12 min. to the Ponte S. Angelo. To the left in the Via Giulia, opposite the garden of the Pal. Farnese, is the small church of *S. Maria della Morte*, or *dell' Orazione* (Pl. II, 14), erected by Fuga about the middle of last century, and belonging to a burial-society. Then, on the left, the *Pal. Falconieri*, built by Borromini, which once contained the picture-gallery of Card. Fesch. On the same side, farther on, the *Carceri Nuovi*, a prison founded by Innocent X.; then No. 66, the *Pal. Sacchetti* (Pl. II, 10), originally erected by Antonio da Sangallo Junr. as his private residence.

At the end of the street, on the left, is **S. Giovanni de' Fiorentini** (Pl. II, 10), the handsome national church of the Florentines. The building was begun, by desire of Leo X., from a design by Jac.

**Sansovino** (which was preferred to competing plans of Raphael, Sangallo Junr., and Peruzzi); and the difficult task of completing the substructions on the river was executed by **Sangallo**. At a later period **Michael Angelo** and after his death **Giacomo della Porta** were engaged in the work, and the façade was added by **Aless. Galilei** in 1725. The only object of interest in the church is a picture by **Salmianus** at the stake).

Near the church a **Chain-Bridge** (1 soldo), constructed in 1863, crosses the river to the Longara (p. 324). The **Via Paola** leads from the church to the **Ponte S. Angelo** (p. 278).

In the **Piazza Campo di Fiori** (p. 203), on the side next **S. Andrea della Valle**, once lay the **Theatre of Pompey** (Pl. II, 13, 14). In this piazza is the **Pal. Righetti** (entrance, **Via del Biscione** 95), in the court of which the bronze statue of **Hercules** (p. 309) and substructions of the theatre were discovered in 1864. Numerous fragments of the ancient walls are now incorporated with the modern building. The semicircular bend of the street by **S. Maria di Grottapinta** (Pl. II, 13, 5) distinctly shows the form of the ancient theatre.

From the **Campo di Fiori** the busy **VIA DE' GIUBBONARI** leads S.E. to the Capitol and the S. quarters of the city. After 2 min. it expands into the **Piazza S. Carlo a' Catinari**. Here, on the left, is **S. Carlo a' Catinari** (Pl. II, 14), built by **Rosati** in 1612 in honour of **S. Carlo Borromeo**, in the form of a Greek cross, covered with a dome.

1st Chapel on the right: **Annunciation**, by **Lanfranco**. In the spaces below the dome are the four cardinal virtues, by **Domenichino**. In the transept to the right, **Death of St. Anna**, **Andrea Sacchi**. Over the altar, **Card. Borromeo** in the procession of the plague at Milan, **P. da Cortona**; tribune decorated by **Lanfranco**. The other paintings are of little value.

The **Pal. Santacroce** (Pl. II, 14, 4), situated opposite, has its principal façade towards the **Piazza Branca**.

Farther on, the street divides: to the right, the **Via del Pianto**, see p. 207; to the left, the **VIA DE' FALERNAMI** leads to the small **Piazza Tartaruga** (Pl. II, 17), named after the graceful \***Fontana delle Tartarughe** (tortoises), erected by **Giac. della Porta** in 1585, and embellished with bronze figures of four youths, by the Florentine **Taddeo Landini**. This is the most charming fountain in Rome; the design was formerly attributed to **Raphael**.

No. 10, **Piazza Tartaruga**, to the right (another entrance, **Piazza Costaguti** 16), is the **Palazzo Costaguti** (Pl. II, 17, 20), erected about 1590 by **Carlo Lombardi**. On the first floor (closed to the public) are ceiling-paintings by **Franc. Albani**, **Domenichino**, **Guerino** (**Armida** with **Rinaldo** in the dragon-chariot, admirably coloured), by the **Cav. d'Arpino**, and other masters. One wing of the pa-





n 1599 for the murder of her father, a man of execrable  
 ter. Her portrait in the Pal. Barberini (p. 168) is frequently  
 by the Roman artists.

e Via del Portico di Ottavia, formerly the *Pescheria*, or fish-  
 (which was held here until recently), leads from the Piazza  
 to the Portico of Octavia. Between this street and the Tiber  
 e Ghetto (Pl. II, 17), the quarter allotted by Paul IV. to the  
 who in ancient and mediæval times occupied a quarter in  
 vere, formerly closed by a gate. It consists of several streets  
 l with the river, connected by narrow lanes. The same pope  
 led the Jews to wear yellow headgear; and among other op-  
 e exactions, they had to provide the prizes for the horse-races  
 Carnival. The traveller may explore this quarter for the sake  
 rving the oriental type of its occupants, and the characteristic  
 y with which they seek to counteract their social disadvan-  
 The *Via della Fiumara*, the nearest to the river, leads to the  
 le' Quattro Capi (see p. 333).

e Via del Portico di Ottavia leads straight to the interesting  
 e of the **Portico of Octavia** (Pl. II, 17, 18), which was erect-  
 Augustus on the site of a similar structure of Metellus (B. C.  
 and dedicated to his sister. Under Titus it was destroyed by  
 which raged in this quarter of the city, but was restored by  
 Severus and Caracalla in 203, as the inscription records. The  
 ade enclosed an oblong space, within which stood temples of  
 Stator and Juno. Columns from this structure are frequently  
 ilt into other edifices. It was adorned with many admirable  
 f art which formed part of the Macedonian booty, and it  
 e that the Medici Venus was found. In 770 the church of  
 to in *Pescheria* was built on the ruins of the colonnade by  
 III., but, having been frequently restored, it has lost its  
 l character. A papal bull, issued in 1584, formerly com-  
 e Jews to hear sermons here on their Sabbath, when the  
 tament was expounded to them in accordance with the  
 of the church.

the colonnade the Via del Teatro di Marcello leads to the  
 of **Marcellus** (Pl. II, 17, 5), which was begun by Cæsar,  
 pleted in B.C. 13 by Augustus, who named it after his  
 the son of Octavia. Twelve arches of the outer wall are  
 iled by smiths and other artizans as workshops. The lower  
 tly filled up, is in the Doric, the second in the Ionic style,  
 ich, as in the Colosseum, a third probably rose in the  
 n order. It is said to have accommodated 20,000 spectators.  
 lay towards the Tiber. It has recently been proposed to  
 ruin of all unseemly adjuncts, and to form an open space

In the 11th cent. the theatre was used by *Pierleone* as a  
 To his descendants succeeded the *Savelli*, whose palace  
 the Ponte Quattro Capi) stands on a lofty mound of debris





within the theatre. In 1712 the palace was purchased by the *Orsini*, and in 1816-23 was occupied by the historian Niebuhr, when Prussian ambassador.

The external wall adjoins the small and busy **PIAZZA MONTANARA**, a frequent resort of the peasantry. To the left a street leads to the **Piazza Araceli** (p. 210), and, to the right, the busy **VIA BOCCA DELLA VERITÀ** to the piazza of that name (p. 250). To the right in the latter street, standing back, is the church of **S. Nicola in Carcere** (Pl. II, 17), recently restored, containing, on the outer wall and in the interior, ancient columns which appear to have belonged to three different temples, including those of *Spes* and *Juno Sospita*. Visitors may descend and examine the foundations of these temples, which have been excavated (sacristan with light  $\frac{1}{2}$  fr.).

#### IV. Ancient Rome.

This part of our description of Rome embraces the southern portion of the city, beginning with the Capitol, and extending eastwards as far as the Lateran: i. e. the hills of the Capitoline, Palatine, Aventine, Cælius, and the S. slope of the Esquiline. The imposing monuments and reminiscences of classical antiquity, more of which are daily being brought to light by the excavations, impart its characteristic aspect to this, the principal, but now almost deserted quarter of the Republican and Imperial city. A number of ancient churches, which are extremely interesting to students of Christian architecture, as well as the imposing collections of the Capitol and Lateran, also attract numerous visitors.

##### The Capitol.

This is the smallest, but historically the most important of the hills of Rome. It was originally merely the S. spur of the Quirinal, from which it was separated by a slight depression, but this hollow was greatly enlarged in consequence of the building operations of Trajan. The Capitol consists of three distinct parts: (1) the N. summit with the church and monastery of **Araceli** (164 ft.); (2) the depression in the middle with the piazza of the Capitol (98 ft.); and (3) the S.W. point with the **Pal. Caffarelli** (156 ft.). It was on this piazza, the *Area Capitolina*, that Romulus is said to have founded his asylum; it was here that popular assemblies were afterwards held; and it was here, in the year B. C. 133, on the occasion of the suppression of the revolt of Tiberius Gracchus, that the blood of the citizens flowed for the first time in civil warfare. One of the peaks of the hill was occupied by the *Arx*, or citadel, with the temple of **Juno Moneta**, while the other was the site of the great *Temple of Jupiter*. Topographers differed long as to which height was occupied by the citadel, German scholars placing it on the **Araceli** height, and the temple of Jupiter on the **Caffarelli** height, while the Italian authorities were inclined to invert this order. The Italian topographers, however, have recently been more disposed to take the view of the German savants, chiefly owing to the discoveries

the course of the excavations in connection with the dome-  
the Ne Capitoline Museum (see p. 214). The temple  
by Tarq uinius Superbus, the last of the kings, and con-  
in B.C. 509, the first year of the Republic. It was 800 ft.  
ference, and possessed a triple colonnade and three cellae,  
upiter being in the middle, and one for Juno and Minerva  
ide. In the year B.C. 83, during the civil war, the temple  
ed down, and the same fate overtook it in A.D. 69, on the  
of the struggle between Vespasian and Vitellius. This  
ed shrine of ancient Rome was magnificently restored by  
, and was preserved down to the year 455, when it was  
l by the Vandals and robbed of its gilded bronze tiles.  
t period there is no trace of it in history. The numerous  
high once surrounded it have been consigned to the same  
the whole of the hill now bears the stamp of modern times.  
early 500 years after the time of Cassiodorus, the Goth  
), there is no mention of the monastery of Araceli,  
he hill was in the possession of the stamp of modern times.  
ame of Monte Caprino, or hill of the Capitol in the Goth  
. height, bears testimony to its desertion. The glorious  
, however, which attached to its spot, gave rise to a  
its importance on the revival of a spirit of municipal in-  
se at Rome. In the 11th century it again became the centre  
vic administration. The hill could originally  
e ruins of the venerable prefect of the city resided here;  
their public assemblies; and in 1341 Petrarch was precipi-  
et in the great senate-hall here. The hill could originally  
shed from the Forum only, the N.W. side being connected for  
naccessible, but in 1348 the city was almost the only public  
me with the new quarter of the latter side was connected for  
at of steps of Araceli, which was almost the only public  
ited at Rome during the exile of the palace court at Avig-  
ut 1389 Boniface IX. converted the papal court at Avig-  
l of fortress, but its present form dates from the 16th cen-  
e new approaches from the city having been constructed  
he Capitol has since formed a kind of termination of the  
t of the city in the direction of the principal ascent for  
he PIAZZA ARACELI (Pl. II, 17) three approaches lead to  
ine Hill, that in the centre being the principal ascent of the  
. On the left a lofty FLIGHT OF STEPS (124), constructed  
cends to the principal entrance of the church of S. Maria  
(generally closed, see below). — On the right the  
PILLS, recently converted into a handsome drive (on which  
nains of the ancient Servian wall, enclosing the hill in  
n of the Campus Martius, were brought to light, and are  
l the railings to the left), leads past the entrance of the  
elli, which was erected in the 16th cent. by Ascanio

*S. Maria in Araceli.*

Caffarelli, a former page of Charles V., and is now the residence of the German ambassador. The principal approach and the Via delle Tre Pile lead to the Piazza del Campidoglio, see p. 212.

*S. Maria in Araceli* (Pl. II, 20), a very ancient church, is mentioned in the 9th cent. as *S. Maria de Capitolio*. The present name, derived from a well-known legend (see below), dates from the 14th century. The church, of which the Roman senate formerly enjoyed the patronage, has given a title to a cardinal since the time of Leo X. The unfinished facade has escaped modernisation owing to the timely remonstrances of Overbeck, the celebrated German artist.

Visitors generally approach the church from the Piazza of the Capitol by the staircase to the left, at the back of the Capitoline Museum, and the Madonna between two angels.

The interior is disfigured by modern additions. The nave is borne by 22 ancient columns, chiefly of granite, varying greatly in style and dimensions. The 3rd on the left bears the inscription '*A cubiculo Augustorum*'. The rich ceiling was executed to commemorate the victory of Lepanto in 1571.

By the wall of the principal entrance, to the left, is the tomb of the astronomer Lodovico Grato (1531), with a figure of Christ by Andrea Sansovino; on the right the monument of Card. Lebreto (1465) with partially preserved painting. — RIGHT AISLE, 1st Chapel: 'Frescoes from the life of St. Bernardino of Siena, by Pinturicchio, restored by Camuccini. Frescoes on the ceiling attributed to Franc. da Città di Castello and L. Signorelli. The 5th Chapel (of St. Matthew) contains good pictures by Muziano. — LEFT AISLE. In the 2nd Chapel a manger (*presèpe*) is fitted up at Christmas, a gorgeous representation of the Nativity in life-size, with the richly decorated image of the Infant Christ (*il santo bambino*), which forms the principal ornament of the church. This image is believed to protect persons in imminent danger, is frequently invoked and revered, and is sometimes conveyed to the houses of the sick, on which occasions passers-by kneel on its approach. During the week after Christmas, from 3 to 4 o'clock daily, a number of children from 5 to 10 years of age address their petitions to the bambino. At the end of the left aisle a tomb-relief of Magr. Crivelli by Donatello (much damaged).

TRANSSEPT. On the right and left, by the pillars of the nave, are two 'Ambos from the old choir, by Laurentius and Jacobus Cosmas. The Chapel on the right belongs to the Savelli; on the right and left (the latter originally an ancient sarcophagus) are monuments of the family, of the 13th cent. (of the parents and a brother of Honorius IV.). The left transept contains a rectangular canopy, borne by eight columns of alabaster, called the *Cappella Santa*, or di S. ELENA. Beneath the altar, which was destroyed during the French Revolution, but was restored in 1835, are the remains of S. Helena are said to repose in an ancient sarcophagus of porphyry. The present altar also encloses an ancient altar, bearing the inscription *Ara Primogeniti Dei*, which is said to have been erected by Augustus. According to a legend of the 12th cent., this was the spot where the Sibyl of Tibur appeared to the emperor, and revealed to him a vision proposed to elevate to the rank of a god, and revealed the name, 'Church of the Virgin and her Son. This was the origin of the name, 'Church of the Altar of Aquasparta (d. 1302), the principal of the Franciscan order, mentioned by Dante.

CHOIR. To the left, the monument of Giov. Batt. Savelli (d. 1498). From 1512 down to 1565 the high-altar was adorned with the Madonna of Foligno by Raphael, ordered for this church, afterwards at Foligno (p. 75), and now in the Vatican Gallery. The donor, Sigismondo Conti da Foligno, is interred in the choir. The present altar-piece is an ancient picture of the Madonna, attributed to St. Luke.

## ROME.

## 212 IV. Ancient Rome.

The adjacent Monastery (reached by the continuation of the side-steps from the piazza of the Capitol) has belonged to the Frati Minori Osservanti di S. Francesco since 1251, and was the residence of the principal of the order, but part of it is now a barrack. Fine view of ancient Rome from the corridors. — In the monastery-garden fragments of very ancient walls, running parallel with the Via dell' Arco di Settimio Severo, have lately been discovered. They are constructed of tufa, like the walls of Servius, and perhaps belonged to the fortifications of the Arx.

The CENTRAL APPROACH, ascending in low steps paved with asphalt (‘la cordonnata’), leads to the Piazza del Campidoglio. At the foot of the steps are two handsome Egyptian Lions, and at the top a group of the horse-taming Dioscuri (Castor and Pollux), which are said once to have adorned the theatre of Pompey. To the left of the highest steps a pair of wolves are kept in a cage in reminiscence of the story of the foundation of Rome.

The design of the present **\*Piazza del Campidoglio**, or Square of the Capitol (Pl. II, 20), is due to Michael Angelo, and its execution was begun in 1536 by Paul III. (comp. p. 225). The palaces of the Conservatori and Senators were already in existence, but their façades were altered. Michael Angelo caused the open space towards the slope of the hill to be widened, so as to impart to the piazza an appearance of greater size. — On the balustrade in front, at the sides of the Dioscuri, are the so-called *Trophies of Marius*, from the water-tower of that name of the Aqua Julia (p. 180), and the statues of the Emp. Constantine and his son Constans from the Thermæ of Constantine on the Quirinal. On the right is the first ancient milestone of the Via Appia (on the left a modern counterpart).

In the centre of the piazza rises the admirable **\*Equestrian Statue of Marcus Aurelius** (161-181), in bronze, once gilded, and originally placed in the forum near the arch of Sept. Severus. In 1187 it was erected near the Lateran, and, as the inscription it has been indebted hitherto in 1538. For its excellent preservation of Constantine, the first to the popular belief that it was a statue of Constantine, the first Christian emperor (see also p. 125). The pedestal is said to have been designed by Michael Angelo. Owing to the moderateness of its height, the head of the statue is distinctly visible, whereas modern figures of the kind are often perched so high as to be almost indistinguishable.

Beyond this monument rises the **Palazzo del Senatore** (Pl. II, 20, 2), which was re-erected by Boniface IX. in 1389 on the site of the ancient Tabularium, and provided with its handsome flight of steps by Michael Angelo, under whose directions it is probable that the façade was constructed by Giac. della Porta. The river-gods which adorn it are the (right) Tiber and (left) Nile. In the centre a fountain, above which is a sitting statue of Rome. The palace contains a spacious senate-hall, the offices of the civic



administration, and an observatory. The *Campanile* was erected Gregory XIII. in 1572, to replace an older one, probably belonging (like the four corner-towers, one of which towards the Forum, the left, is still recognisable) to the edifice of Boniface. The roof of the tower, which is adorned with a standing figure of Roma, commands an extensive \*VIEW. The ascent is somewhat fatiguing Admission on week-days 10-3, on Sundays 10-1, by permission obtainable at the municipal offices (Via del Campidoglio, first gate on the left, on the 5th landing of the staircase turn to the left in the passage, and enter the third door on the right; visitors apply to one of the custodians; the permesso is also available for the saloons of the Conservatori). On the ground-floor of the same house is the entrance to the Tabularium (p. 222).

The two palaces at the sides were erected in the 17th cent. by Giacomo del Duca, with some deviations from the plans of Michael Angelo. On the right is the *Palace of the Conservatori* (Pl. 1), or town-council, with its collections (see below; a fire-engine station on the ground-floor), and opposite is the *Capitoline Museum* (Pl. 12; p. 217). — The flights of steps and colonnades on the E. side of these palaces were erected by Vignola; that to the left by the museum leads to the church of S. Maria in Araceli and the former Franciscan monastery (p. 212); that to the right, on the opposite side, to Monte Caprino (p. 222).

On the right of the Palace of the Senators runs the *Via del Campidoglio*, and on the left the *Via dell' Arco di Settimio Severo*, both descending to the Forum (comp. Plan, p. 216).

#### COLLECTIONS OF THE CAPITOL.

These are contained in the two side-palaces just mentioned, and are open daily (except on Easter Sunday, 20th Sept., 1st Nov., and 24th Dec.), 10-3, adm. 1/2 fr.; gratis on Sundays, 10-1, during the months from May to September, inclusive, and also on New Year's Day, Epiphany, during the Festa dello Statuto (at the beginning of June), on Ascension Day, Corpus Christi, SS. Peter and Paul (29th June), 15th Aug., 8th Sept., and 8th Dec.

#### A. \*Palace of the Conservatori.

(Comp. Plan, p. 216).

This palace contains a number of antiques and particularly of bronzes, the yield of the most recent excavations, and also a small Etruscan Museum. Here, too, are the 'Protomoteca', or Capitoline Picture Gallery, and the 'Saloons of the Conservatori'. The principal door leads from the Piazza del Campidoglio into the courtyard, where on the right, by the door, is a statue of Cæsar, and on the left, a statue of Augustus. In the court lie numerous pieces of columns of coloured marble, capitals, fragments of friezes, etc., found during recent excavations; by the right wall, hand and limbs of a colossal figure in marble; left, colossal head in marble, high-relief of a province on the

destal. Adjacent is the cinerary urn of Agrippina, wife of Germanicus, which in the middle-ages was employed as a measure for corn; inscription, *Ossa Agrippinae M. Agrippae f. divi Augusti neptis uxoris Germanici Caesaris Matris C. Caesaris Aug. Germanici principis*. In the centre of the COLONNADE opposite the entrance, a statue of Roma; at the sides statues of barbarians in grey marble. Between the Roma and the Barbarian on the right is a statue supposed to represent the Emp. Trajanus Decius in the character of Mars. To the left, in the corner, a colossal bronze head; and an antique group, "Horse torn by a lion."

In the ENTRANCE-HALL farther on, to the left, 29. Statue of a Bacchante; opposite the staircase, 30. Modern 'columna rostrata', with the genuine fragment of an inscription in honour of C. Duilius, the victor of the Battle of Mylae, B.C. 260, and renewed under Tiberius. On each side of the staircase are Roman inscriptions built into the wall, most of which were found in the Esquiline. — In the niches on the landing of the staircase, left, 35. Ceres; right, 34. Urania (inaccurately restored). Here in the hall court, in the centre, is a bust of Hadrian; on the pedestal an ancient list of streets of the year 136 A. D. Built into the walls, are various reliefs from a triumphal arch of M. Aurelius, found near S. Martina in the Forum: on the right, 44. Sacrifice in front of the Capitoline temple; on the long wall, 43. Entry of the emperor, passing the temple of Jupiter Optimus Maximus; 42. Pardon of conquered enemies; 41. His reception by Roma at the triumphal gate. On the walls are ancient inscriptions. On the left above the second landing, No. 43. Relief, Curtius on horseback leaping into the chasm. — In the passage above, two reliefs from the triumphal arch of M. Aurelius (p. 146), which was removed in 1653 by order of Alexander VII., presenting the apotheosis of Faustina.

Adjacent, on the LEFT, is the entrance to the Collections. We traverse the Rooms with modern lists of Roman magistrates, and enter a long corridor containing the so-called *Protomoteca*, founded by Pius VII., a collection of busts of celebrated Italians, including poets (such as Dante, Petrarch, and Ariosto), scholars, painters, architects, and sculptors. At the end of the corridor is a monument to Canova. Several eminent foreigners have also been admitted: (l.) Winckelmann, (r.) Poussin and Raphael Mengs. — The second door to the right in this passage is the entrance to the New Capitoline Museum (see below), while the last door but two leads to the picture-gallery (see below), and the last but one leads up two steps to the 7th, 6th, and 5th rooms of the New Capitoline Museum.

**\*New Capitoline Collection.** I. Room. In glass cabinets along the walls are arranged all kinds of bronze utensils; a Roman balance, with scales, chains, and weights; then helmets, candelabra, and vases. Under glass: (l.) *Bronze Chariot*, with representations of a chariot in relief; (r.) *Bronze Chair*, with a footstool, adorned with inlaid silver work, found at the ancient Amitemum, and presented by A. Castellani. In the centre, also under glass, a *Litter*, partly inlaid with silver; right, Statuette of a Roman Lar; left, Hermaphrodite, from whose back springs an arabesque, signed as a bearer. — We now proceed in a straight direction into the —

II. Room. The antique "Pavement, found on the Esquiline, consists of tablets of many different and very rare kinds of alabaster. In the centre is the former *Albani-Campagna Collection of Coins*, including many of the imperial epoch in gold. A small case to the left contains glass-pastes, medals, and cameos. On the walls are specimens of *aes grave*, coins of the supererors and gentes, medals and coins of various periods. — We retrace our steps hence, and turn to the right into the large octagonal —

III. DOME SALOON, lighted from above, and constructed of iron and wood in the Pompeian style, by Vespignani. In the *Vestibule*, to the right: 2. Tombstone of *Q. Sulpicius Maximus*, a boy of 11½ years, who, according to the Latin inscription, worked himself to death after having gained the prize over 52 competitors for extemporising in Greek verses, quotations from which are inscribed on each side of the statuette of the youthful poet (found at the Porta Salara in 1870, p. 164). To the left:

Sitting Statue of *Terra Mater* (Mother Earth), in a small temple with inscription, found in 1872 in the burial ground near S. Lorenzo. In the

wall are several reliefs. — Farther on, at the entrance to the saloon, is a large dog in verde ranocchio. On the right, 10. Old woman carrying off a young lamb, a very realistic figure, with new head; 11. Bust of Faustina, the elder; 14, 16. Tritons, of good workmanship; \*15. Admirably preserved half-figure of the Emperor *Commodus*, with the attributes of *Hercules*. The marble still displays its fine original polish. The pedestal is formed by two Amazons (one only preserved) bearing a shield enclosed by cornucopiæ, below which is the globe of the firmament; 17. Bust of *Plotina*, wife of *Trajan*; 21. Large Sarcophagus from *Vicovaro*; on the lid a recumbent group, representing a man with a scroll, and a woman with a lute; on the front, the Hunt of *Meleager*; on the left side, a Lion hunt, on the right, the Bringing home of the spoil; 24. *Terpsichore*; 25. Well preserved youthful head (*Commodus*?); \*26. *Venus* in the act of loosening her hair (both arms missing); 28. *Polyhymnia*; 30, 31. Colossal statues, between which is an elegant candelabrum; 33. Statue of *Claudia Iusta*, with attributes of *Fortune*; Replica of the so-called *Eros of Praxiteles* (Vatican, *Galleria delle Statue*), found on the *Esquiline*; in a niche behind it, to the right, interesting Relief, representing *Vulcan* and three *Cyclopes* making the shield of *Achilles*, while on the left stands *Minerva* with the olive-tree, ægis, and owl, and on the right *Juno* with an oak-tree, on which sits the peacock, sacred to that goddess; \*36. Head of a *Centaur*; 38, 42. *Athletes*, who must be supposed standing opposite each other, found at *Velletri*; 40. Cow, of good workmanship; below it a sarcophagus with the four seasons; 44. Bust of *Manlia Scantilla*, wife of the Emperor *Didius Julianus*; 45. *Tiberius*; 46. Colossal bust of *Mæcenæ*, found at *Otricoli*; 47. Characteristic portrait head of a Roman; 48. Bust of *Didia Clara*, daughter of the Emperor *Didius Julianus*; the last female bust, with a diadem, perhaps represents *Antonia*, wife of *Drusus*. — By the *Pilasters*: 53. Well preserved head of *Æsculapius*; 56. Head of a boy; \*59. Head of an Amazon, found on the *Esquiline*; 62-65. *Caryatides* in the Archaic style; two large vases, the one with spirited *Bacchic* representations particularly fine. Over the fountain, Boy hunting; 55. Infant *Hercules* with the lion's skin, club, and quiver, in his left hand the apples of the *Hesperides*, found in 1872 together with the *Terra Mater* (No. 8, see above). 69. Fountain in the shape of a goblet resting on a wreath of leaves, and terminating in a winged *Chimæra*. The upper part of the goblet is embellished with three delicately designed *Mænades*. According to the Greek inscription below the water-spout, this work was executed by *Pontios* of *Athens*; it was found in the gardens of *Mæcenæ*.

IV. GALLERY. To the right: \*75. Fighting *Hercules*, with a portrait head, composed of numerous fragments; 78. Two ancient *Trapezophoræ*, with a modern marble slab, on which are placed various small works in marble, and a fragment of a Roman calendar, found at *Corneto*. Opposite, 130. *Silenus*, in a crouching attitude, a fountain-figure, found in 1874 in the *Via di Porta S. Lorenzo*; 70. Colossal foot in marble, whose *Tyrrhenian* sandal is adorned with a pleasing composition of *Tritons*, *Cupids*, and *Dolphins*, found in 1872 in front of *S. Cesareo* on the *Via Appia*; 125. Boy (restored as *Mercury*) playing with a tortoise (fountain-figure), — On the walls of the CORRIDOR are copies of the mural paintings found in a columbarium near the so-called temple of *Minerva Medica*, referring to the earliest mythical history of Rome (see p. 182); 124. Marble vase, richly adorned with *acanthus* leaves; 123. Boy with a small dog; 86. *Æsculapius*. On the sarcophagus to the right are various candelabra in stone; 90. Sacrifice to *Mithras*. On the sarcophagus adorned with *Tritons* and *Nereids* to the left, are several *Hermes* (busts); 117. Relief in *travertine* with representations of sacrifices to *Mithras*; 115. Trilateral pedestal of a candelabrum, with *Jupiter*, *Hercules*, and *Spes*; 105, 106. Marble reliefs with scenes from the worship of *Mithras*, the larger of them bearing distinct traces of gilding and colour. — A glass door, generally closed, next leads us into a court (*giardino*) of the Palazzo of the *Conservatori*, where part of the substructions of the Capitoline temple of *Jupiter*, and (in the wall to the left) the fragment of a colossal column of the temple are noteworthy.

We traverse the corridor of the Protomoteca (passing the monument *Anova* on the right), and enter the —

V. ROOM OF THE TERRACOTTAS. Along the walls are all kinds of com-domestic utensils (pitchers, lamps, jars, etc.) and terracotta reliefs as mural decorations, with the painting partly preserved; then Ar-ian pottery, votive, and other objects. The remains of the oldest as found on the Esquiline, placed immediately to the left of the nce, are particularly interesting. In the centre are glass cabinets, nining earthenware lamps, glass vessels, potsherds, mosaics, and a ty of anticaglias.

VI. ROOM OF THE BRONZES. At the entrance, \**Priest's Boy* (Camillus), *ian Diana*, on a trilateral altar. By the window, the so-called *coline Wolf*, in the early Etruscan style, with Romulus and Remus; ly the same which the ædiles Cneius and Quintus Ogulnius erected . 296. An injury on the right hind-leg is supposed to have been l by lightning, by which, according to Cicero, the figure was struck . 65, in the consulate of Manlius and Cotta; the twins are modern. rork, with other bronzes, stood near the Lateran as early as the ntury. In the centre, an expressive \**Bronze Head*, said to be that *unius Brutus* who expelled the kings, and became the first consul; stored. 98. Small three-bodied *Hecate*. The \**Thorn Extractor*, a oving a thorn from his foot. A *Horse*, sadly mutilated, but of t workmanship, found in 1849 in the Vicolo delle Palme in Traste- gether with the fragments of a *Bull*. Then a *Colossal Hand* and l *Foot* (comp. p. 253). Between these a *Tripod*. 2. *Vase*, found rto d'Anzio, presented by King Mithridates to a gymnasium. *Statue of Hercules*. The glass cabinets along the walls contain s of weapons, bronze implements, Roman scales, two inscriptions etc.

ROOM OF ETRUSCAN TERRACOTTAS, or the so-called *Museo Italico*, on of vases, terracottas (including two sarcophagi with figures s), bronzes, and various anticaglias from Etruria and Latium, to the city by A. Castellani in 1866, and interesting only for f study. Under glass: Silver cover of a cist with archaic figures f, found at Palestrina.

Itting this collection we enter by the first door on the right, a excellent, but sadly damaged frescoes, and ascend to the —

Gallery, founded by Benedict XIV. In a straight direction we rst saloon. The names are given by labels attached.

I SALOON. Right wall: 6. *Romanelli*, St. Cecilia; 7. *Pietro da* iumph of Dionysus; 13. *Guercino*, John the Baptist; 14. *N.* ora (copy of the picture in the Louvre); 16. *Guido Reni*, e; 20. *Domenichino*, Cumæan Sibyl; 65. *Garofalo*, Madonna 145. *Giorgione*, Holy Family. Narrow wall: *Albani*, Nativity; , M. Magdalene; *Gaud. Ferrari*, Adoration of the Shepherds; *Dommeo* (?), Presentation in the Temple; 30. *Garofalo*, Holy uercino, Persian Sibyl. Left window-wall: 9. *Albani*, Magdalene; *accet*, Holy Family; 51. *Sch. of Raphael*, Holy Family; 195. e, Ascension; 52. *S. Botticelli* (?), Madonna and saints; 54. onation of St. Catharine; *Guido Reni*, The Holy Ghost.

76. *Polid. Caravaggio*, Meleager; 78. *Fr. Francia*, Madonna 3); \*89. *Rubens*, Romulus and Remus; 157. *Giulio Romano*, *orenzo di Credi*, Madonna and Child. On the two window- Ten frescoes attributed to *Spagna*, representing Apollo and , formerly in the hunting château La Magliana (see p. 387). ough a door in the corner to the right, and traversing a with landscapes, we next enter the —

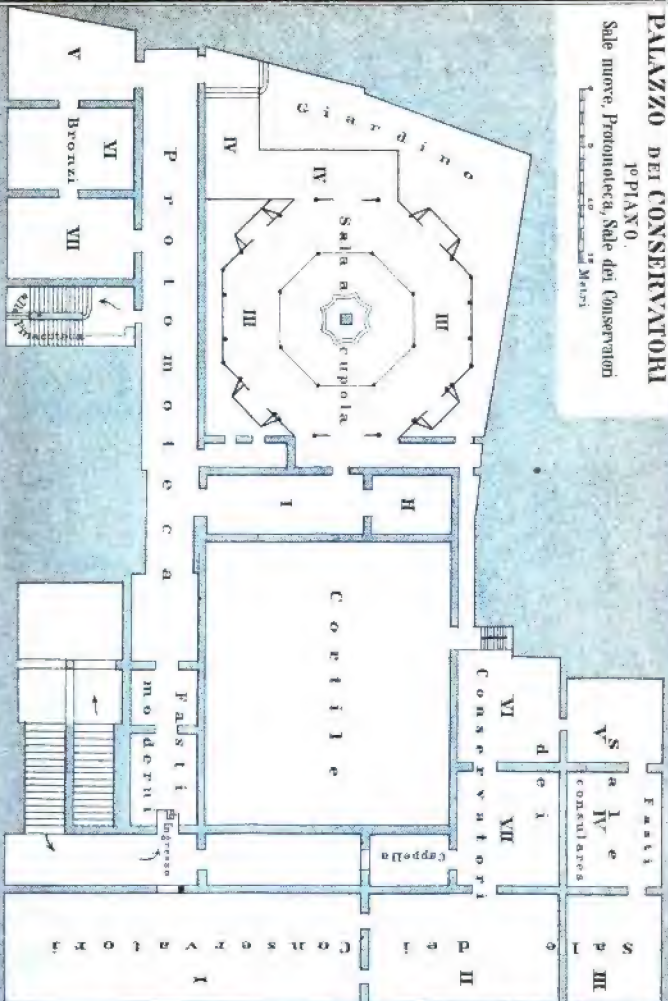
223. *Paolo Veronese*, Madonna with angels; *Garofalo*, 201. . 161. Annunciation; 204. Adoration of saints; \*61. *Guido* of himself; \*106. *Van Dyck*, Two portraits; Portrait of probably by himself; \*100. *Van Dyck*, Portraits of two es, Portrait.

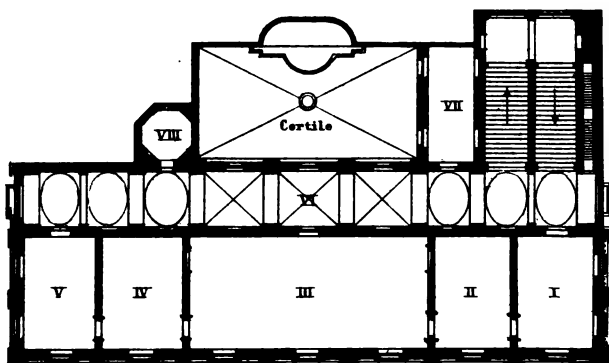
# PALAZZO DEI CONSERVATORI

1° PIANO

Sale nuove, Protomedea, Sale dei Conservatori

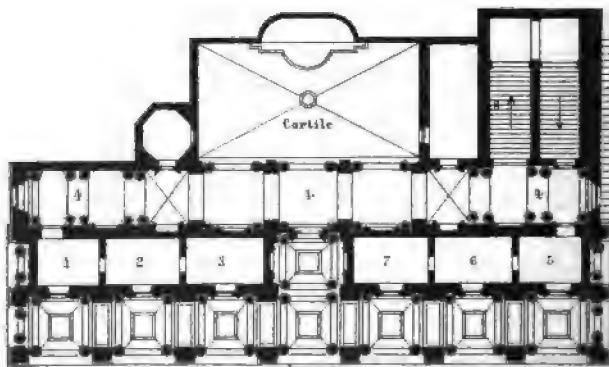
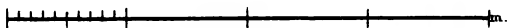
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PRIMO PIANO.

# MUSEO CAPITOLINO.



PIANTERRENO.

III. Room. \*132. *Giov. Bellini*, Portrait; 87. St. Augustine, by the same; 124. *Titian*, Baptism of Christ; 136. *Giov. Bellini* (?), Petrarck; 129. Portrait, by the same; 49. *Domenichino*, Landscape with Hercules; 8. *Caracci*, Landscape with St. Magdalene; 108. *Domenichino*, St. Barbara; 68. *Bronzino*, Portrait of a lady; 137. *Domenichino*, Landscape with St. Sebastian; 88. *School of Bellini*, Holy Family.

IV. SECOND SALOON. *P. da Cortona*, Rape of the Sabine women; 116. *Guido Reni*, St. Sebastian; 117. *Guercino*, Cleopatra and Octavian; 119. *Lod. Caracci*, St. Sebastian; 128. *Caravaggio*, Fortune-telling gipsy. Short wall: 142. *Albano*, Nativity of the Virgin; \*143. *Guercino*, St. Petronella raised from her tomb and shown to her bridegroom. Left wall: 41. *N. Poussin*, Orpheus; 154. *P. Veronese*, Magdalene; 164. *Garofalo*, Madonna; 169. *Cignani*, Madonna; 180. *Titian*, Christ and the adulteress; 186. *Carpi*, Holy Family; \*224. *Paolo Veronese*, Rape of Europa.

The following *Sale dei Conservatori* are shown on the same days as the gallery (p. 213). We are first conducted to the *Lazzer Saloon*, with frescoes by the *Cavaliere d'Arpino*, representing the Combat of the Horatii and the Curiatii, and other scenes from the period of the Kings; it also contains a bronze statue of Innocent X. by *Algardi*, and marble statues of Urban VIII. by *Bernini*, and Leo X. by *Giacomo del Duca*. — II. Room: Paintings by *Lauretti*; statues of the generals Marcantonio Colonna, Alexander Farnese, Rospigliosi, Aldobrandini, and Barberini. — III. Room: Scenes from the Cimbric war, and several antique busts. — IV. Room: Fragments of the \**Fasti Consulares*, or lists of Roman consuls, found in the 16th cent. (and smaller fragments in 1818 and 1872), near the temple of the Dioscuri, the steps to which they perhaps flanked. Along the walls are busts of Socrates, Sappho(?), Alcibiades(?), and Diogenes(?), in the hermal form, with modern inscriptions. — V. Room. Several antiques: jug in the form of a female head in bronze; two ducks; Head of Medusa, by *Bernini*. — VI. Room, formerly the assembly hall of the senate. The frieze, representing scenes from the life of Scipio Africanus, is attributed to *Ann. Carracci*. On the walls is tapestry woven at S. Michele. Bust of Michael Angelo, attributed to himself. Also busts in marble of Victor Emmanuel, Cavour, and Mazzini. — VII. Room: Mural paintings by *Sodoma*, from the First and Second Punic Wars. — Adjacent is the old CHAPEL with an \*Altare-fresco of the Madonna, probably by *Pinturicchio*.

### B. \*\*Capitoline Museum.

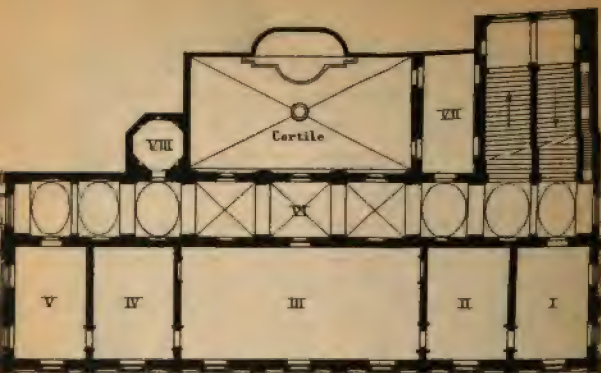
This museum was founded by Innocent X., and extended by Clement XII., Benedict XIV., Clement XIII., and Pius VI. The works carried off by the French were restored with few exceptions to Pius VII. The collection is much smaller than that of the Vatican, but is rich in admirable works. New catalogue in preparation.

### A. GROUND FLOOR.

COURT (Cortile). Above the fountain in the centre is the \**Marforio* (supposed to be derived from 'Forum Martis'), a colossal river-god holding a shell, probably representing the Rhine or Danube, erected in the middle ages in the Via di Marforio opposite the Carcer Mamertinus, where it was employed as a vehicle for the sarcastic answers to the interrogatories of Pasquino (see p. 201). At the sides two Pans, and several sarcophagi and busts.

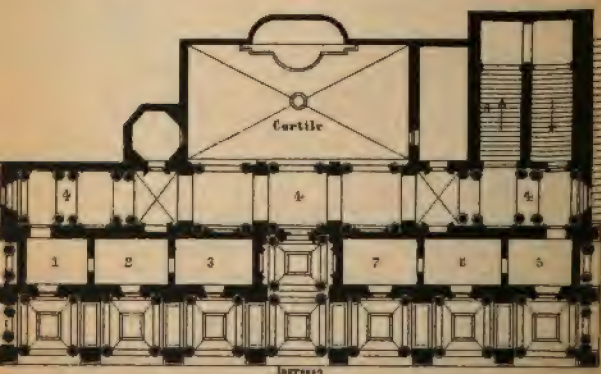
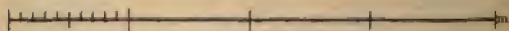
CORRIDOR (Pl. 4), to the left of the entrance: 3. Colossal Minerva; 6. Sarcophagus with Bacchanalian representation; 7. Bacchante. — On the LEFT, at the end, is the entrance to the —

I. Room (Pl. 1). Sarcophagus with a lion hunt. In the centre



PRIMO PIANO.

MUSEO CAPITOLINO.



PIANTERRENO.



to captivity, and exhibits the same dignity of character as the Barbarian in the group now in the Villa Ludovisi, which was probably found at the same time (comp. p. 163). The visitor will readily recall the exquisite lines by Byron: *Childe Harold*, Canto iv., 140. — 2. (right of the door) Apollo with lyre. Right wall: \*4. Head of Dionysus, erroneously taken for a woman's (Ariadne's); 5. Amazon; 6. Alexander the Great; 7. Demeter. Wall opposite the entrance: 9. Head of M. Jun. Brutus, the 'tu quoque Brute' of Cæsar; 10. Priestess of Isis; 11. Flora from the villa of Hadrian. Left wall: \*13. Antinous from Hadrian's villa (p. xxxviii); \*15. *Satyr of Praxiteles*, the best of the extant copies (p. xxxiii); 16. Girl protecting a dove; instead of the modern snake, there was probably a dog, or some other animal in the original. Entrance-wall: 17. Zeno, found in 1701 in a villa of Antoninus Pius at Civitā Lavinia.

II. STANZA DEL FAUNO. On the walls reliefs, inscriptions, etc., among them the *Lex Regia* of Vespasian (black tablet on the entrance-wall), whence Cola di Rienzi 'the last of the Tribunes' once demonstrated to the people the might and liberty of ancient Rome. In the centre, 1. *Satyr (Fauno)* in rosso antico, raising a bunch of grapes to his mouth, from Hadrian's villa, placed on a remarkable altar, dedicated to Serapis. Window-wall: 5. Colossal head of Bacchus, on a circular ara with a rostrum, and the inscription *ara tranquillitatis*, found together with the Ara Ventorum (No. 6) and the Ara Neptuni (No. 2) at Porto d'Anzio, where they were employed by sailors for offering sacrifices. Wall of egress: 8. Head of Mercury (?); 11. Sarcophagus with relief of Luna and Endymion; \*10. Head of Juno Sospita; 13. Boy with mask of Silenus. Right wall: 15. Small Minerva; 17. Mars. Entrance-wall: 20. Bust of Hercules; 21. Boy struggling with a goose, copy of a statue by Boethus, excavated near the Lateran in 1741; \*26. Sarcophagus with battle of Amazons, and, on its left corner, 23. Head of Ariadne crowned with ivy.

III. LARGE SALOON. In the centre: 1. Jupiter, in nero antico, or black marble, found at Porto d'Anzio, on an altar adorned with Mercury, Apollo, and Diana, in the archaic style. \*2, \*4. Two Centaurs in bigio morato, by *Aristeus* and *Papias*, found in Hadrian's villa in 1736; 3. Colossal basaltic statue of the youthful Hercules, found on the Aventine; it stands on a beautiful altar of Jupiter, embellished with representations of his birth, education, etc.; 5. Æsculapius, in nero antico, on an altar representing a sacrifice. — Window-wall to the left of the entrance: 6. Portrait-statue restored as Hygeia; 8. Apollo with lyre; 9. M. Aurelius; 10. Amazon; 11. Mars and Venus, found near Ostia; 13. Athena. — Wall of egress: 14. Satyr; 15. Apollo; 16. Minerva; 17. Colossal bust of Trajan with civic crown. — Right wall: 21. Hadrian as Mars, found near Ceprano. The two columns adjoining the niche were found near the tomb of Cæcilia Metella. In the niche: \*Athena,

Egyptian style on a marble pedestal with a Pylon. On the walls are inscriptions, and an ancient painting of Hercules spinning in female attire, and Cupids.

A number of reliefs and inscriptions are still remaining. — II. and III. Rooms (Pl. 2, 3): Inscriptions, cinerary urns; No. 4, in the 3rd room, bearing a Calydonian, and No. 8, another hunt. — IV. the CORRIDOR (Pl. 4). At the end to the left: a high-relief. Farther on, to the left, several mediocre statues. — To the right of the principal entrance: a; 21. Young Hercules; 22. Luna; 26. Mercury; 28. Polyphemus with one of his victims (improperly Hadrian as a priest; (right) 29. Sarcophagus of a Calydonian hunt; (right) 30. Jupiter; (right) 31. Colossal relief; 32. Hercules with the Hydra; adjoining, Legend of the statue. — Adjacent, to the right, is a series of three rooms containing inscriptions and several reliefs.

5). 1. Ara, which stood in the market-place of Rome, with archaic representation of the exploits of a few insignificant busts. — II. Room (Pl. 6). with battle between the Romans and Gauls; the latter commits suicide (perhaps Anerostus, deified near Pisa); (left) 14. Cippus of T. Statilius Aper, at his feet. On the walls are inscriptions. — III. Large \*sarcophagus (formerly supposed to be of the emperor Augustus and his mother Mammæa), with scenes from the life of Achilles among the daughters of Lycomedes; (left) Deidamia, (right) arming of Achilles; at the back, the body of Hector (found with the Portland Vase in the British Museum near Porta Maggiore). Left of the statue of Pluto. — We now return to the hall, and pass on to the —

#### B. FIRST FLOOR.

1. 8). Into the walls are built the fragments of the Arch of Titus, an important topographic relic, executed in the 1st cent. in SS. Cosma e Damiano. Portions of the pieces found have been lost, but from the extant drawings (these parts are indicated on the plan) the landing of the stair are two female statues, named as Pudicitia and Juno Lanuvina. — II. THE DYING GLADIATOR. In the centre: 1. \*\*Dying Gladiator. Representing a mortally wounded Gaul, sitting on his shield, blood pours from his wounded breast; he has evidently been fatally wounded, having previously broken his sword which lies on his shield. He has preferred death

to captivity, and exhibits the same dignity of character as the Barbarian in the group now in the Villa Ludovisi, which was probably found at the same time (comp. p. 163). The visitor will readily recall the exquisite lines by Byron: *Childe Harold*, Canto iv., 140. — 2. (right of the door) Apollo with lyre. Right wall: \*4. Head of Dionysus, erroneously taken for a woman's (Ariadne's); 5. Amazon; 6. Alexander the Great; 7. Demeter. Wall opposite the entrance: 9. Head of M. Jun. Brutus, the 'tu quoque Brute' of Cæsar; 10. Priestess of Isis; 11. Flora from the villa of Hadrian. Left wall: \*13. Antinous from Hadrian's villa (p. xxxviii); \*15. Satyr of Praxiteles, the best of the extant copies (p. xxxiii); 16. Girl protecting a dove; instead of the modern snake, there was probably a dog, found some other animal in the original. Entrance-wall: 17. Zeno, found in 1701 in a villa of Antoninus Pius at Cività Lavina.

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earlier original. 25. Amazon; 26. Apollo; nurse, probably from a group of the Chiores (?). — Entrance-wall: 31. Colossal bust of Hunter with a hare; 34. Harpocrates, god of the villa.

**PHILOSOPHERS.** On the wall valuable \**Reliefs*, of a temple of Neptune, with sacrificial implements (all marked A); over the entrance, death of the wall of the egress, an archaic Bacchanachus (M), etc. — In the centre the sitting M. Claudius Marcellus (?), conqueror of Syracuse the Giustiniani collection, formerly in the

Also 93 \**Busts* of celebrated characters of which arbitrary names are affixed. 1. Virgates; 9. Aristides the orator; 10. Seneca (?); Marcus Agrippa; 19. Theophrastus; 20. Marcus the Cynic; 22. Sophocles (not Archimedes); 24. Asclepiades; 25. Theon; 27. Pythagoras; 30. Aristophanes (?); 31. Demosthenes; 35. Alcibiades (? certainly not Persius); 37. Aratus (?); 39, 40. Democritus of Abdera; 41. Les; 44, 45, \*46. Homer; 47. Epimenides; 48. Torbulo, general under Claudius and Nero; 49. us, recognisable by the wound on his head when a youth at the battle of Ticinus, whilst he; 52. Cato the Censor; 54. Minerva; 55. Cleonius (?), erroneously named Cecrops; 60. Thucydides; 62. Metrodorus; 64. Epicurus; 63. Epistates; 68, 69. Masinissa; 70. Antisthenes; 72. Lucius; 75. Cicero; 76. Terence, according to Plinius; \*82. Æschylus (?). The names of the wall are unknown.

**BUSTS OF THE EMPERORS.** Reliefs by the door, I. Mercury, Hercules, Graces, Nymphs. 7. \*Endymion asleep, beside him the watchful Minerva; 8. Andromeda (these two belong to the Pal. Spada, p. 204). E. (above the door of relief, Muses (a cast, original in the Louvre). Below, more reliefs: B. Triumph of the youth; C. games, Bacchanalia, D. Calydonian hunt. The collection of the emperors' busts is one of the most valuable existence; the names are for the most part in the centre: \*Sitting female statue, believed to be the daughter of M. Agrippa, wife of Germanicus and The numbering of the busts commences in the left of the entrance-door. 1. Julius Cæsar; 2. Augustus, nephew of the latter (?); 4, 5. Tiberius.

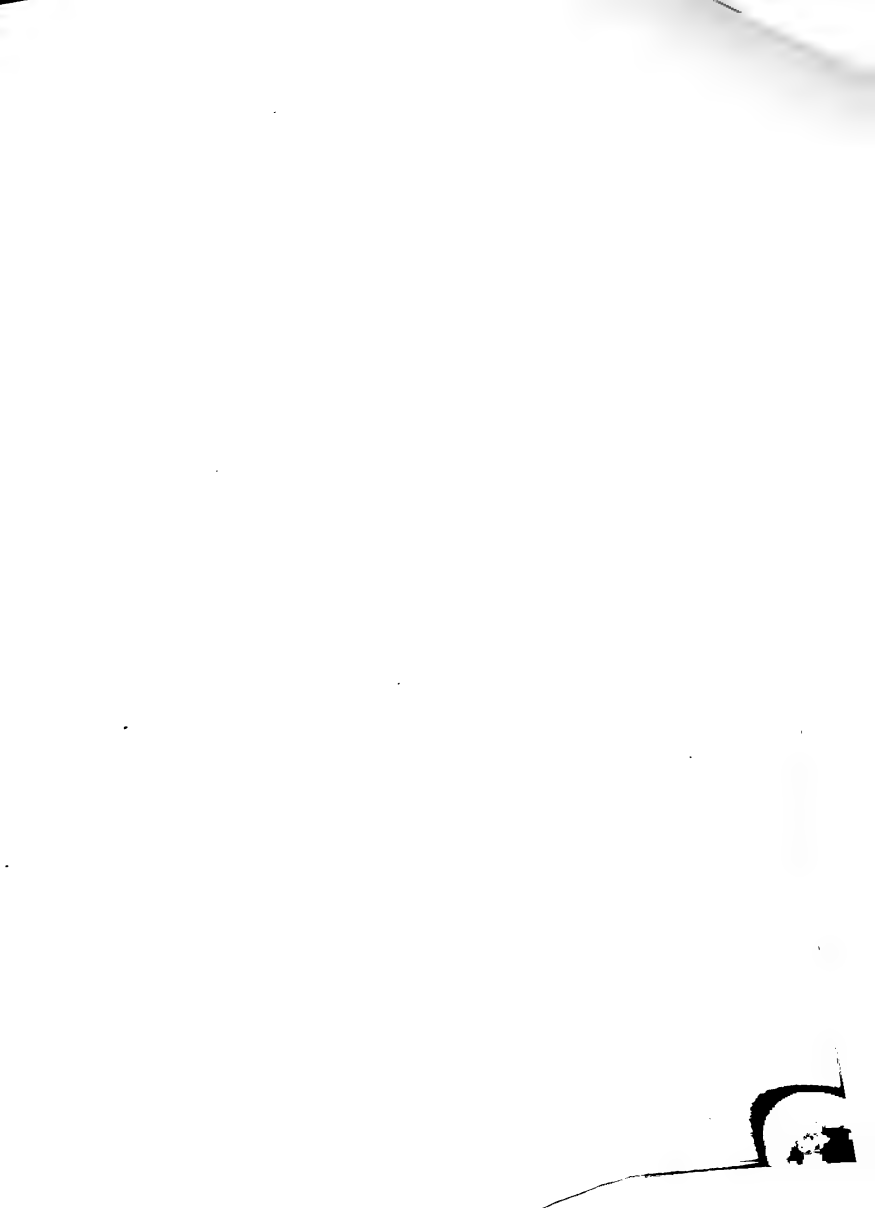
6. Drusus the elder; 7. Drusus, son of Tiberius  
 of the elder Drusus, mother of Germanicus  
 Germanicus; 10. Agrippina, his wife; \*11. Caligula  
 Claudius, son of Drusus; 13. Messalina, fifth wife  
 of Claudius; 14. Agrippina the younger, daughter of Germanicus  
 Nero; 15. Nero; 17. Poppæa, Nero's second wife;  
 Otho; 20. Vitellius (?); 21. Vespasian; 22. Titus;  
 Domitian; 24. Domitian; 26. Nerva (modern?); 27.  
 Plotina, his wife; 29. Martiana, his sister; 30. Ma-  
 ter; 31, 32. Hadrian; 33. Sabina, his wife; 34. A-  
 drian's adopted son; 35. Antoninus Pius; 36. Faustina  
 wife; 37. M. Aurelius as a boy; 38. M. Aurelius  
 in life; 39. Faustina the younger, daughter of A-  
 of Aurelius; 41. Lucius Verus; 43. Commodus; 44.  
 50, 51. Septim. Severus; 53. Caracalla; 57. Heliog-  
 lex. Severus; \*92. Maximin; 63. Maximus, son of Ma-  
 ordian Afr.; 65. Gordian; 76. Gallienus; 80. Dioclet-  
 ian the Apostate. We next enter the —  
 CORRIDOR. At the left end: No. 76. a beautiful  
 in an archaic \*puteal with the 12 gods: Jupiter, Juno  
 Hercules, Apollo, Diana, Mars, Venus, Vesta, Me-  
 ne, and Vulcan. Then, the back of the visitor being to  
 window: (l.) 72. Trajan; (l.) \*71. Pallas, found at Ve-  
 corresponding to the statue (No. 114) in the Braccio N-  
 Vatican; (l.) 70. M. Aurelius, as a boy; (r.) \*69. Bu-  
 of the 114; (l.) \*73. Head of Silenus; (l.) 66. Augustus; (l.) 64.  
 Caligula on a cippus with relief: Claudia Quinta drawing a boat  
 piter, the image of the Magna Mater up the Tiber; (r.) 61. Ven-  
 taining Venus—  
 (r.) 58. Female draped statue. (The door opposite leads to  
 53. Ps. room.) Left, 55. Head of Apollo; (r.) 54. Antinous; (r.)  
 and ead che; (r.) \*48. Sarcophagus with representation of the bir-  
 Ariadne ucation of Bacchus; (r.) 44. Selene; (l.) 43. Head  
 are im- Here and in the following compartments, on the right  
 in 1726 ured the inscriptions from the columbarium of Livia (found  
 of Niobe near the church of Domine Quo Vadis). Right: 40. Chil-  
 Bacchan (l.) 39. and (r.) 38. Venus; (l.) 37. Marble vessel with  
 alian scenes; (r.) 36. Copy of the discus-thrower of Myron  
 (Pal. Lancelotti, p. 192), incorrectly restored as a warrior; (l.)  
 33. Flute-playing Satyr; (r.) 32. Muse; (l.) 29. Octagonal ciner-  
 ary urn with Cupids in the attitudes of celebrated statues; (r.)  
 28. Sarcophagus with the rape of Proserpine; (r.) 26. The child  
 Hercules with the snakes; (l.) 22. Archaic relief, a lute-player(?);  
 (l.) 20. Old woman intoxicated; (r.) 16. Sitting draped statue.  
 Opposite the entrance to the Room of the Doves: (l.) \*13. Cupid  
 bending his bow (after Lysippus); (r.) 12. Flute-playing Satyr;  
 (l.) 9. Recumbent lion; (r.) 5. Silenus; (r.) 3. Septim. Severus;  
 (l.) 2. Faustina; (r.) 1. M. Aurelius

VII. ROOM OF THE DOVES, so called from the \*mosaic on the right wall: Doves on a Fountain-basin, found in Hadrian's Villa near Tibur, copy of a celebrated work by Sosus of Pergamum, mentioned by Pliny. Below it, a sarcophagus: 88. Prometheus forming man, whom Minerva inspires with life, in a style showing the transition to the Christian period of art. Farther on, by the right wall, a mosaic with several masks. Under them: \*60. Sarcophagus with Selene and Endymion. The busts 45, 46, 47, 48, 49, 51, on the narrow wall, are particularly good. By the left wall, in the 2nd window, 25. the *Ilian Tablet*, a small relief in palombino, a soft kind of marble, with the destruction of Troy and flight of Æneas in the centre, and many other incidents from the legends of the Trojan war, explained by Greek inscriptions, probably designed for purposes of instruction, found near Bovillæ.

VIII. ROOM OF VENUS. Adjoining the gallery is the Venus Room, which contains the \*\**Capitoline Venus*, unquestionably the workmanship of a Greek chisel, and the most admirable of all the existing copies of the Aphrodite of Cnidus by *Praxiteles* (p. xxxiii), the perfect type of feminine grace. The statue was found almost uninjured in a carefully walled-up niche between the Viminal and Quirinal. — Left, Leda with the swan, a mediocre work; right, \*Cupid and Psyche, found on the Aventine.

On the S. height of the Capitol, called the *Monte Caprino* (to which a flight of steps ascends to the right at the back of the Palace of the Conservatori, comp. p. 213), stands the so-called *Casa Tarpeia* with the Protestant hospital and the new German *Archæological Institute*, erected in 1874-76 by Laspeyres, at the cost of the German government. In the garden (custodian, Monte Caprino 130) is shown the *Rupe Tarpeia*, or Tarpeian Rock. If this really be the rock from which the condemned used to be thrown by the ancient Romans, its height and abruptness must have been greatly diminished since that period; and as, moreover, it is by no means certain that it was situated here, a visit to the spot may well be omitted. Ancient substructions of solid stone, which were dis- covered in the garden of the Pal. Caffarelli (p. 210) in 1886, be- long to the temple of the Capitoline Jupiter.

Of the buildings which covered the Capitol in ancient times the only existing relics are the imposing ruins on which the Senatorial Palace has been erected. (Entrance by the gate in the Via del Cam- pidoglio, comp. p. 212; we then enter the door to the right with the superscription 'Tabularium'; rules as to admission the same as in the case of the Capitoline collections, p. 213.) This edifice was the \**Tabularium*, erected in B.C. 78 by the consul Q. Lutatius Catulus for the reception of the state archives, and resting on the massive substructions which surround the hill. It consisted of a five-fold series of vaults, the last of which opened towards the







Forum in the form of a colonnade with half-columns in the Doric style, which are still visible. The vaults were used in the middle ages as a public salt magazine, and the stones have been much corroded by the action of the salt. From this point there is a beautiful \*View of the Forum. The rooms contain architectural fragments from the neighbouring temples and other buildings, and a valuable collection of amphoræ found on the Esquiline within the last few years. An ancient flight of steps, now partly restored, descended hence to the Forum, where, to the left of the temple of Vespasian, the archway where it issued is observed.

### The Forum Romanum.

(Comp. Sketch-Plan.)

In the most ancient times the Capitol and Palatine were separated by a deep and marshy valley. The pavement by the column of Phocas still lies 38 ft. only above the level of the sea, and 22 ft. above the level of the Tiber, but 13 ft. lower than the height of an ordinary inundation. In consequence of the lowness of this valley, it was, as may well be supposed, a difficult and tedious task to raise the level and drain the marsh. For this purpose Tarquinus Priscus, the fifth of the kings, is said to have constructed the Cloaca Maxima, which still renders good service (p. 250); and several canals, or tributary drains which fell into the main channel, have recently been discovered. Tradition makes this low the scene of the conflict of the Romans under Romulus against the Sabines under Titus Tatius after the rape of the Sabine women. After the hostile tribes were amalgamated into a single state, they chose the Forum as its centre, and it was here that some of the most famous scenes in the history of the Roman Republic were enacted. On the N. side (S. Adriano) lay the Curia Hostilia, or council-hall, which is said to have been erected by King Tullus Hostilius; while on the S. side, at the foot of the Palatine rose the Temple of Vesta (S. Maria Liberatrice), with its eternal fire, and the Regia, or dwelling of the Pontifex Maximus, the president of the Roman hierarchy. The Comitium, or open space in the centre, was the place where popular assemblies were wont to be held. The Forum was bounded by streets, the most important of which was the Via Sacra ascending to the Capitol. In the Forum and its environs building operations and various changes have been taking place at intervals for upwards of two thousand years, and it is therefore not to be wondered at that a number of topographical questions regarding it are still unsolved, and that the imagination of scholars has indulged in the most extravagant flights with regard to this spot more than any other in Rome. It is, however, ascertained that the Forum extended from the foot of the Capitol, sloping downwards towards the E., although it has sometimes been erroneously supposed that it extended from N. to S. The Basilica

*Julia* marks the S. boundary of the REPUBLICAN FORUM, but the E. boundary has not yet been discovered. Along the sides of the Forum were ranged the *tabernae veteres* and *novae*, or shops, which were originally occupied by butchers and other craftsmen, and afterwards by money-changers and goldsmiths. In the course of time a number of temples, public buildings, and monuments were erected here. Of those still existing the most ancient is the *Carcer Mamertinus* (p. 231), or well-house, situated on the slope of the Capitol, the foundation of which reaches back to the period of the kings. Soon after the temple of the Capitoline Jupiter (p. 209), were founded the *Temples of Saturn* (B.C. 491) and *Castor and Pollux* (484). The *Temple of Concord* (366) commemorates the termination of the protracted struggle between the patricians and the plebeians. At the period of the Samnite War, which resulted in the extension of Rome's supremacy over the whole of Italy, we are informed that the Forum underwent many embellishments. At last, however, as it was only 150 yds. in length, its area became too confined for the important and multifarious business transacted within its precincts; for it was not used for political and commercial purposes only, but for the celebration of the funerals of the nobility, for the gladiator combats which were introduced about the year 264, and on other public occasions. The first expedient for gaining space was the erection of basilicas, or quadrangular courts surrounded by colonnades, adjoining the Forum, with a view to draw off a portion of the traffic. In 184 Cato erected the *Basilica Porcia* on the N. side; in 179 followed the *Basilica Emilia*, and in 169 the *Basilica Sempronia*. The task was prosecuted with the utmost energy by CÆSAR, who extended the Forum by the addition of the *Forum Julium* (pp. 238, 239), and appears to have projected a cutting through the hill which connected the Capitol with the Quirinal in order to facilitate communication with the new quarter which was rapidly springing up in the Campus Martius. He also restored the *Curia Hostilia*, and erected the spacious *Basilica Julia* on the S. side of the Forum. Augustus proceeded to carry out the plans of his uncle, and to that emperor is chiefly due the arrangement of the Forum which the present excavations are bringing to light. All the edifices of the Republic were restored by him and his successors, whose energetic building operations extended over the first four centuries of the Christian era. They thus endeavoured, as it would appear, to compensate their subjects by external magnificence for the loss of liberty they had sustained. Five new fora, constructed between the time of Cæsar and that of Trajan, adjoined each other on the N. side of the old Forum, thus connecting the central point of the original city with the palatial buildings of the Campus Martius. By these new fora the Forum of the Republic would have been well nigh eclipsed, but for the glorious traditions connected with it, to commemorate which it was

profusely adorned with gilded bronzes and rare marbles, with columns, triumphal arches, statues, and works of art, while its history was recorded by innumerable inscriptions.

These ancient buildings were restored for the last time in the reign of king Theodoric, in the first half of the 6th century, and the last new monument erected in the Forum was the *Column of Phocas*, dating from 608, but the rudeness of the architecture distinctly betrays the degraded taste of the period. As early indeed as the first half of the 6th cent. had begun the war of extermination waged by the MIDDLE AGES against paganism. Ancient temples were transformed into churches, such as those of S. Giuseppe, S. Luca, S. Adriano, S. Lorenzo, SS. Cosma e Damiano, S. Francesca, and S. Maria Liberatrice. These were afterwards frequently altered and restored, while others of the same class, like a church of SS. Sergio e Bacco in the temple of Concord and another at the S.E. corner of the Basilica Julia, have entirely disappeared. Interspersed with the towers and castles of the Roman nobility, erected in the style best adapted for the ancient buildings in the style best adapted for their perpetual feuds. In most cases, the dimensions of antiquity, were far too vast to admit of their being adapted for the purposes, but another mode of utilising these immense materials readily suggested itself. Throughout the edifices of ancient Rome were employed as quarries, and secular buildings alike derived their columns, and stone, and, owing to a still more destructive process of lime also from the burning of marble. The fact as at three different places will convey an idea of the vast quantity of marble which must have been destroyed in this way; and it need hardly be observed that the bronzes of antiquity were still more eagerly appropriated in an age when metal of every kind was scarce. This accounts for the miserably small number of statues and inscriptions which modern excavations have yielded. After the systematic destruction of the Forum, its remains were gradually buried beneath the rubbish and debris of some four centuries, so that the ancient pavement is at places 40 ft. below the present level of the ground. Down to the 8th cent. the Forum was thickly covered with towers and fortress walls, which closed up the old streets, and when these were demolished about the year 1221, the ground appears for the first time to have been covered with an accumulation of rubbish. Fresh deposits were afterwards made when the new buildings on the neighbouring heights were in course of erection. This was particularly the case in 1536, when Paul III. constructed a triumphal street from the Porta S. Sebastiano through the arches of Constantine and Titus, and around the N. side of the Capitol (on which occasion the new approaches to the latter were formed, p. 210). He caused 200 houses which stood between the arches of Titus and Severus to be demolished, and he constructed on their site the piazza as it stood until recently. The large buildings erected by Sixtus V. probably also contributed to the raising of the level of the ground.

In the middle ages, and down to the present day, the Forum was popularly known as the *Campo Vaccino*. Its desolate area was covered with the teams of buffaloes and oxen of the peasantry, and smiths and carpenters established their workshops around it, while a few isolated columns, protruding from the rubbish, alone formed a reminiscence of its departed glory. And thus it remained until the 19th century. As early as 1519 Raphael had indeed formed a plan for restoring the ancient city, and especially the Forum, by means of extensive excavations; and during his lifetime, and subsequently, particularly in 1546-47, the work was begun in the neighbourhood of the temple of Castor and Faustina. The object in view, however, being merely the discovery of monuments and works of art, the excavations were soon filled up again, and in the 17th

and 18th centuries were entirely discontinued. At length, during the present century, the plan was revived by the modern spirit of investigation. In 1803 the arch of Severus, in 1813 the column of Phocas, and in 1816-19 the Clivus Capitolinus with its temples, were disinterred under the superintendence of *Carlo Fea*, while the French during their occupation of Rome appear to have directed their attention to more productive localities. In 1835, and during the republic in 1848, part of the Basilica Julia was excavated by *Canina*, but from that year down to 1871 the work was discontinued. The Italian government resumed the excavations again with considerable energy; and by these last operations the Basilica, the temples of Castor and Cæsar, and a great part of the Comitium and the neighbouring streets have been brought to light, and an admirable clue to the arrangements of the whole locality has thus been obtained. The excavations are carried on by *Cav. Lanciani* under the superintendence of Senator *Pioressi*, but serious obstacles are presented to the work by the growing requirements of modern business. It is hoped, however, that the undertaking, which was planned and begun when the Renaissance was at its zenith and has since been so frequently resumed, will ere long be finally and satisfactorily completed, and that the most memorable spot in the history of Europe will at length be fully brought to light and purged of the unseemly accumulations of the rubbish heaped upon it by the neglect of centuries.

The ENTRANCE to the excavations (open daily till sunset; no fee) is at the back of the temple of Castor. — The following description is in the order of the buildings when approached from the Capitol.

Descending from the piazza of the Capitol through the Via del Campidoglio to the right, past the Senatorial Palace (comp. p. 213), we enjoy from the lower end another good \*SURVEY OF THE FORUM. The excavated portions are divided by the modern street into two halves. The smaller to the left below contains among other relics the temple of Saturn, to which the eight unfuted columns belong, the three columns of the temple of Vespasian, the arch of Septimius Severus, and immediately below in the corner the colonnade of the twelve gods. The second division comprises the column of Phocas, the three columns of the temple of Castor, the great Basilica, the Comitium with its enclosure of brickwork, and the bare walls of the temple of Cæsar. Beyond these, to the left, is the temple of Faustina now converted into a church, then the huge arches of the basilica of Constantine, the Colosseum, the arch of Titus, and to the right the ruins and gardens of the Palatine.

Here, on the S.W. slope of the hill (*Clivus Capitolinus*), anciently descended the *Via Sacra*, the basalt pavement of which is visible below.

The first building facing us, of which eight granite columns are still standing on a basement 16 ft. high, is the \*Temple of Saturn, originally consecrated by the consuls Sempronius and Minucius, B. C. 491, and restored by Munatius Plancus (B. C. 44?). From the earliest times this was the seat of the *Ærarium Publicum*, or public treasury.

The inscription, *Senatus populusque Romanus incendio consumptum restituit*, refers to a later restoration, undertaken hastily and without taste, the columns being of unequal thickness and placed at irregular intervals. Of the lofty flight of steps by which the portico was approached there are now but scanty traces. The back is concealed by the street.

In the 15th cent., according to Poggio's statement, the ruin was in much better preservation.

Below the temple of Saturn, rose the *Triumphal Arch* erected to commemorate the defeat of the Roman insignia which had been lost at the battle of the Teutoburgian Forest. Fragments of the arch and inscriptions still lie scattered about.

Below the Tabularium (p. 222), of the upper gallery of which one arch only now stands, and in the angle formed with it by the street, lies the *Schola Xantha* with the *Colonnade of the Twelve Gods* (*deorum consentium*), whose images were erected here in A.D. 367 by Vettius Agorius Prætextatus, the præfectus urbi, and one of the principal champions of expiring paganism. The structure was destined for the use of scribes and notaries. The name *Schola Xantha* is derived from a certain Fabius Xanthus by whom it was once restored. In 1858 the ruin was much modernised.

To the right of this the *Tabularium* is adjoined by the *Ruin of the Three Columns*, or *\*Temple of Vespasian*, erected under Domitian, and restored by Septimius Severus.

The inscription ran thus: *'Divo Vespasiano Augusto Senatus populusque romanus imperator Caesar Severus et Antoninus Pii Felices Augusti restituerunt.'* Of this a part of the last word only is preserved. The columns and entablature display excellent workmanship. In front the temple had six columns, 49 ft. high, and  $4\frac{1}{2}$  ft. in diameter at the base. An egress of the Tabularium (p. 222) through the back of the cella has evidently been built up.

Farther on, to the right, and with its back to the Tabularium, is the *Temple of Concordia*, founded in B.C. 366 by M. Furius Camillus, and rebuilt on a larger scale by Tiberius, B.C. 7. It was dedicated to Concord to commemorate the termination of the protracted struggle between the patricians and plebeians.

The smaller projecting rectangle of the raised substructure was the temple itself, while the larger edifice behind, projecting on both sides of the temple (but concealed on one side by the ascent to Araceli), was the *Senate-Hall*, the threshold of which is still distinguishable. On the ruins of this temple was erected the church of SS. Sergio and Bacco, which was taken down in the 16th century.

In front of the temple of Concordia, and above the *Via Sacra* (*Clivus Capitolinus*), rises the *\*Triumphal Arch of Septimius Severus*, 75 ft. in height, 82 ft. in breadth, with three passages. It was erected in honour of that emperor and his sons Caracalla and Geta in A.D. 203, to commemorate his victories over the Parthians, Arabians, and Adiabeni, and was surmounted by a brazen chariot with six horses, on which stood Severus, crowned by Victory. Caracalla afterwards erased the name of his brother Geta, whom he had murdered. The letters were, as was usual with inscriptions of this kind, originally inlaid with metal.

Above the arches are figures of Victory; at the sides, crowded scenes from the wars of the emperor. Side next the Forum: (l.), Raising of the siege of Nisibis in the Parthian war; (r.), Treaty with Armenia, Siege of Atræ. Side next the Capitol: (r.), Siege and capture of Babylon; (l.), Conquest of Ctesiphon and Seleucia. On the bases of the columns, Captive barbarians. All these figures are in the degraded style of the sculpture of that period. In the middle ages the arch was temporarily

converted by the ruling powers into a kind of castle, and was deeply imbedded in rubble, but was unearthed by Pius VII. in 1803. The arch of Severus is the remains of the Rostra or orator's tribune, a name derived from the iron prows of the warships of that town, which the tribune was adorned after the capture of that town B.C. 338. At the end of it was the *Umbilicus urbis* or ideal centre of the city and empire, the remains of which are recognisable. At the other end, below the street, are a few traces of the *Miliarium Aureum*, or central milestone of the roads radiating from Rome, erected by Augustus in B.C. 28. It is, however, doubtful whether these names are correctly applied to these remains.

From this part of the excavations, passages lead under the modern street to the second division, which embraces the excavation made in 1848 and those of a recent period. The visitor should first notice the direction of the streets, in order to obtain an idea of the topography of the ancient forum. On the S. side, between the brick pedestals and the basilica, there descends from the N. side, where the excavations have not yet begun, a street to which another comes upwards towards the Velia and Palatine, the longitudinal street intersected by a cross-street coming from the Tiber, which separates the Basilica from the temple of Castor, and must also have intersected the busy *Vicus Tuscus*, which led from the Forum to the Velabrum and to the cattle-market by the river (p. 250). The lower part of the Forum was at the point where this street entered it. A second parallel transverse street, also coming from the river, ran between the temple of Saturn and the basilica, and was called the *Vicus Jugarius*.

Thus was formed the CENTRE OF THE FORUM, an oblong rectangle, bounded by four streets, from which it is distinguished by being paved with slabs of travertine instead of blocks of basalt, and being a little raised above the streets and approached by steps. This in all probability was the *COMITIUM*, or space set apart for public assemblies and other important business. On the S. side of this rectangle, at equal distances, are seven square pedestals of brick, which were once covered with marble, and were probably connected by railings or chains for the purpose of separating the *comitium* from the street.

In the *comitium*, on the W. side, rises the — *Column of Phocas*, 54 ft. in height, which was erected in 604 by the tyrant Phocas of the Eastern Empire, by the exhortation of the emperor Heraclius, in honour of having been taken by him from some older building for the purpose. It was formerly crowned with a gilded statue of Phocas. For a long period this column formed the distinctive mark of the Forum (‘the nameless column with a buried base’: Byron). It was at length disinterred in 1813 at the cost of the Duke of Devonshire.

To the right of the column of Phocas are two *Reliefs* (‘anaglyphs’).

Forum Romanum. 229

[illegible]

The main altar was built, the Via Sacra, 1872, runs under the Basilica Julia was founded. The Basilica Julia was inaugurated in B.C. 46, and the view to enlarge the Forum, and inaugurated by Augustus extended it, but did not witness its completion, as it was destroyed by a fire. The building was again twice injured by fire towards the end of the 3rd century. It was restored several times, the last being in A.D. 377. The building is mentioned in history for the last time in the 7th cent., and it was probably destroyed in the 8th. After several partial excavations, it was entirely extricated in 1871, when remains of a mediæval church, limekilns, and human bones at no great depth were discovered. This spot had formerly been the burial-place of the adjoining hospital, Consolazione.

The basilica is a rectangle, about 111 yds. long and 40 yds. wide. At places nine steps ascended to the floor. On all four sides were double aisles separated from each other by 17 yds., paved with

The GROUND PLAN of the basilica and 53 yds. wide. A flight of six, and at four by 17 yds., paved with the basilica from the street. Along the 90 yds. and separated from the aisles which enclosed a CENTRAL SPACE, about 90 yds., and pavement has been restored, variegated African and Phrygian marble, and preserved. The valuable by iron railings. The greater part of the pavement renders it probable that a few fragments of the original only having been composed of the tribuna of the this space was covered with a roof. The sittings of the AISLES were paved with white marble, on which were seen a number of circles, and occasionally writing, scratched on the surface by visitors. These were used by them in playing a game resembling draughts, to which this space was separated by a triple row of COLUMNS, sixteen on each side, and ten at each end, constructed of brick and enlaid with travertine. The aisles were separated by Doric half-columns built against up to a height of about 18 ft., building. All the other trunks been reconstructed, partly by Doric half-columns, which have been re-erected, and are still traceable on the walls by older

the **\*Temple of Castor and Pollux**, dedicated to the twin gods out of gratitude for the aid which enabled the Romans to defeat the Latins at the battle of Lake Regillus in B.C. 496, and inaugurated in 484. It was afterwards rebuilt by Tiberius and re-consecrated in A.D. 6. This was one of the most famous temples of the Republic, and was often used for meetings of the senate.

The basement of the cella rises to a height of 22 ft., and was approached by a flight of 18 steps, with two lateral flights, of which that on the E. side only is preserved. The building was mainly constructed of concrete, which was faced with blocks of tufa, and around these were placed the blocks of travertine which supported the enclosing colonnade. These blocks, however, as well as the steps on the W. side, have entirely disappeared (although the impression made by them on the concrete is still visible), and the width of the building has thus been diminished by about one half. On the E. side stands a fragment of the STYLOBATE, with three columns of Parian marble, which are among the finest of the kind now existing (height 46 ft., diameter 5 ft.). The Corinthian capitals and the architrave are both in a very superior style of workmanship. The temple had eight columns in front and probably thirteen on each side. The length, however, has not been precisely ascertained, the posterior part being still covered by the modern street. Remains of the mosaic pavement of the CELLA are still to be seen, lying about 3 ft. below the level of the portico and the surrounding colonnade. This peculiarity was probably occasioned by the alterations made by Tiberius.

Towards the E. of the temple of Castor are remains of the pavement of an ancient street, with fragments of ancient and mediæval buildings, the purpose of which cannot yet be ascertained. A ring here, provided with a runlet, is supposed to be a remnant of the *Puteal Libonis*, or the enclosure of a spot which had been struck by lightning. Copious springs arise in this locality, with which the drainage descending from the Palatine unites.

On the E. side of the Forum, and facing the Capitol, is situated the **Temple of Cæsar**, on the spot to which Cæsar, besides other alterations, transferred the tribune of the orators (*Rostra Julia*). It was from this tribune, at the funeral of the murdered dictator on 19th or 20th March, B.C. 44, that Mark Antony pronounced the celebrated oration which wrought so powerfully on the passions of the excited populace. A funeral pyre was hastily improvised, and the unparalleled honour accorded to the illustrious deceased of being burned in view of the most sacred shrines of the city. A column with the inscription 'parenti patriæ' was afterwards erected here to commemorate the event. Augustus afterwards erected this temple in honour of 'Divus Julius', his deified uncle and adoptive father, and dedicated it to him in B.C. 29, after the battle of Actium. At the same time he adorned the Rostra with the prows of the captured Egyptian vessels.

The foundation of the substructions of the temple, consisting of concrete, were discovered in 1872, but their covering of solid stone has been removed. In front of the temple there are the remains of a platform, still partly paved with slabs of stone, which is believed to have been the rostra of imperial Rome. Its present form appears to have resulted from subsequent alterations.

Between the temple of Cæsar and that of Faustina to the E. of



several ruins of late Roman and early mediæval remains of pavement in marble mosaic. The temple completely excavated, is again connected with the forum. In front of the temple runs an ancient street, the Via Sacra (p. 226), with the ruts of wheels still visible, and the temple is approached by a flight of steps interrupted in the projecting platform.

The **\*Temple of Faustina**, of which the portico (which is, six of which form the façade) and part of the cella, was dedicated by Antoninus in 141 to his wife, Faustina, and re-dedicated to that emperor himself after his death (first line of the inscription, *Divo Antonino et divæ Faustine*), was then added. In the interior of the temple is the tomb of **Lorenzo in Miranda**.

The portico was excavated in 1807 and 1810. (In front of the **Arcus Fabianus**, erected in honour of Fabius Maximus, one of the **Allobrogi**, in A.D. 123.) The columns are of cipolin marble of Eubœa, and are 46 ft. in height. The cella is of peperino, and is an incrustation of which has entirely disappeared. — The year of the construction of the church is unknown, and the earliest record of it is 1430. The façade was erected in 1602. The entrance is at the corner of the Via di S. Lorenzo in Miranda, on the S.E. side.

the left of the Via dell' Arco di Settimio Severo across the Capitol, at the entrance to the Via di Marforio, we observe the all church of **S. Giuseppe de' Falegnami**. Below it (entrance at the first-named street,  $\frac{1}{2}$  fr.) is the **Carcer Mamertinus**, one of the most ancient structures in Rome. It was originally built over the tomb of **Tullius**, and thence traditionally attributed to **Tullius**, and it was afterwards used as a prison.

It consists of two chambers, one below the other, of very ancient construction. The upper is an irregular quadrilateral, which was probably added by other similar chambers. An inscription on the front of the building was restored in B.C. 22. The lower chamber was originally only accessible through a hole in the ceiling, 10 ft. wide, and 6½ ft. high. The vaulting is formed by the projection of the side walls until they meet. It contains a spring of water, according to the legend, St. Peter, who was imprisoned here under Nero, miraculously caused to flow in order to baptise his jailors. The prison has therefore been named **S. Pietro in Carcere** since the 15th century. In this dungeon perished Jugurtha after having been deprived of food for six days, Vercingetorix, and other conquered enemies of Rome. In recording the execution of Catiline's confederates, describes the prison thus: — 'Est in carcere locus, quod Tullianum appellatur, circiter pedes humi depressus. Eum miniunt undique parietes atque insuper camera lapideis fornicibus vincta; sed incultu tenebris atque fœda atque terribili ejus facies est.'

Nearly opposite stands the church of **SS. Luca e Martina**, erected on the site of an ancient building. It consists of an upper and lower church; the latter being of very ancient origin, and the former erected in the 17th cent. by **Pietro da Cortona**.

On the opposite side of the Via Bonella, which leads to the Academy of S. Luca (p. 238) and the Forum of Augustus (p. 239), is the church of **S. Adriano**, with its unadorned façade, uninteresting

like the last-mentioned, and also occupying the site of an ancient edifice, probably the *Curia Hostilia*, which was subsequently re-erected under the name of *Curia Julia* by Caesar and Augustus, and was used as an assembly-hall by the senate. The church was erected by Honorius I. in the 7th cent. and afterwards restored.

### The Velia.

#### The Colosseum. Baths of Titus.

A hill, named the *Velia* in ancient times, connects the Palatine and Esquiline, its highest point being marked by the Arch of Titus (97 ft.). The excavations which took place here in 1879-80 are separated from those of the Forum by a street, but the description of them forms a continuation of those already mentioned.

Beyond the temple of Faustina (p. 231) we next come to — \* *SS. Cosmas e Damiano* (Pl. II, 20, 5), built by Felix IV. (526-30), having been incorporated with an ancient circular temple erected by the Emp. *Maxentius* to his son *Romulus*, and sometimes erroneously called a temple of the *Penates*. Owing to the dampness of the soil, *Urban VIII.* raised the level of the pavement so much in 1633, that an upper and a lower church were formed. The entrance, with the antique columns of porphyry and bronze doors, formerly lay considerably higher, and has only been connected with the lower church since the excavation of the surrounding soil.

The *Lower Church*, which presents little attraction, contains the tomb of *SS. Cosmas, Damianus*, and *Felix*, an ancient altar, remains of an ancient pavement, and somewhat lower a spring, said to have been called forth by *St. Felix*.

*UPPER CHURCH.* On the arch of the choir and in the tribune are interesting mosaics of the 6th cent., the period of the founder, perhaps the most beautiful of their kind at Rome, but freely restored about 1660 (best light towards evening). Those on the arch, which has been shortened during a restoration, represent the Lamb with the Book and seven seals, according to *Revelations iv.*; adjoining these the seven candlesticks, four angels, and two of the symbols (angel and eagle) of the Evangelists. The arms with wreaths, below, belonged to two prophets. In the tribune: Christ, to whom the saints *Cosmas* and *Damianus* are conducted by *Peter* and *Paul*; on the left side *St. Felix* with the church (new), on the right *St. Theodorus*. Beneath, Christ as the Lamb, towards whom the twelve lambs (apostles) turn.

At the back of the church were found the remains of an ancient plan of Rome (p. 218), other fragments of which were discovered in 1867-68. The ancient wall to which the plan was affixed belonged to *Vespasian's Temple of Peace*. — The two cipollino columns to the right of the church probably belonged to the ancient circular temple.

In front of the church (Temple of *Romulus*) passes the recently excavated continuation of the *Via Sacra*, on the S. side of which many remains of brick walls, evidently belonging to private dwelling-houses, have been brought to light. Some of these remains lie above still older ruins, the well-executed mosaic pavements of which still exist (e. g., opposite the Temple of *Romulus*, in the corner next to the Palatine). Buildings of a later period (about the 8th cent.) have also been found here, such as a vaulted chamber entered

from the ancient street, opposite the Temple of Romulus, and a well-preserved porch. Opposite the latter is an ancient exedra, opening towards the old street, with marble pavement still partially preserved.

We next reach the three colossal arches of the \***Basilica of Constantine** (Pl. II, 20, 23), erected by Maxentius, but afterwards altered by his conqueror Constantine. The entrance originally faced the Colosseum, but afterwards the Via Sacra. It was a basilica of three halls, with vaulting of vast span, which has served as a model to modern architects, as in the case of St. Peter's, where the vaulting is of the same width.

The **Ground Plan**—is rectangular in form, about 100 yds. long and 88 yds. wide. The principal apse, opposite the entrance from the Colosseum, now forms part of a granary. After the opening of the second entrance on the side next the Palatine, a second apse was added. The tunnel vaulting of the S. aisle has been preserved; width 66 ft., depth 54 ft., height 78 ft. The span of the nave was about 80 ft.; its height 112 ft., and its width 66 ft. In front of the central pillars stood eight huge Corinthian columns of white marble; the only one now existing stands in front of S. Maria Maggiore (p. 177).

The traveller should not omit to ascend to the summit for the sake of the magnificent **PANORAMA** of ancient Rome which it commands. We follow the street between the Temple of Faustina and S. Cosma e Damiano to the end of Tempio della Pace to the left into the Via del Colosseo. At the corner here, immediately to the right, is No. 61, an institution for poor girls (visitors ring the bell, and pay 1 fr.), from the garden of which we ascend a flight of steps. A win-  
ow adjoining the stairs affords the best view of the Colosseum, to the left of which are the Thermæ of Titus on the Esquiline; to the right the circular S. Stefano; nearer, S. Giovanni e Paolo with the new dome, both on the Cælius. Beyond the Colosseum the ruins of the imperial palaces and two monasteries, and the opposite bank of the Tiber with the Villa Pamphilj. Towards the W. the Capitol; to the right of it, between the domes of two churches, Trajan's Column is visible; above the latter the church of S. Pietro in Vincoli with its magnificent palm, and S. Maria Maggiore, recognised by its two domes and Romanesque tower, both on the Esquiline.

Adjoining the basilica of Constantine, and partly occupying the site of a temple of Venus and Roma (see below), is the church of—

**S. Francesca Romana** (Pl. II, 23), or **S. Maria Nuova**, standing on the site of an older church of Nicholas I. founded about 860, re-erected after a fire by Honorius III. about 1216, and modernised by Carlo Lombardo in 1615. Festival, 9th March.

**Interior.** On the right, 2nd Chapel: (r.) Monument of Card. Vulcano (d. 1322) and that of the papal commandant and general Antonio Rido (d. 1475). 3rd Chapel: Miracles of St. Benedict, altar-piece by Subleyras. In the Tribune mosaics of the 12th cent. (lately restored): in the centre Madonna, Andrew. Over the high-altar an ancient Madonna, traditionally attributed to St. Luke, which is said alone to have escaped destruction in the conflagration. To the right of the apse: monument of Gregory XI., who transferred the papal residence from Avignon to Rome (d. 1378), with a relief by Olivieri. Here on the right, built into the wall, are two stones on which Peter and Paul are said to have knelt when they prayed for the punishment of Simon Magus. In the Confessio a group of the saints with an angel, by Meli. Under the tribune (closed, but

visitors with a light, if desired) is the tomb of the saint, marble relief by *Bernini*. — SACRISTY. On the left wall saints, by *Sinibaldo Ibi*, a pupil of Perugino, 1524. — shows a Court behind the church, with the well-press of the Temple of Venus and Roma (see 1/2 fr.).

church, on the summit of the Velia, and at the e, rises the \*Triumphal Arch of Titus, commem- of the Jews (A.D. 70), and dedicated to him or Domitian in 81, as the inscription on the side records: *Senatus populusque Romanus divo Tito o Vespasiano Augusto*. The arch is embellished (p. xxxviii).

same side as the inscription, is a sacrificial procession e: Titus crowned by Victory in a quadriga driven by ie triumphal procession with the captive Jews, table ad, and candlestick with seven branches. — In the rch was used as a fortress by the Frangipani, and attlements and new walls. When these were removed VII., the arch lost its support, and had to be recon- by the inscription on the other side. The central part, ore alone ancient; the restored parts are of travertine.

v descends, passing the remains of private dwell- e Colosseum. On the left is the double apse of the and Roma, or *Templum Urbis* (Pl. II, 20), erected a plan by himself in A.D. 135, and restored after s in 307. This was one of the most superb temples ilded bronze tiles were removed to St. Peter's by 6.

dently two temples under the same roof, entered from e Colosseum and next the Capitol. The cellæ were ere was a niche on each side of the central wall for . One half is built into the monastery of S. Fran- 233); the other towards the Colosseum is open. The ellæ had each four columns in front. Around each f ten columns at the ends, and twenty at the sides (th 58 yds.). This colonnade was enclosed by a second, na, 180 yds. long, and 110 yds. wide, and projecting t, where it was supported by massive substructions. belonged the granite shafts scattered about here. The d with the rarest marbles.

nce to the Colosseum, we observe the remains of e Basis of masonry to the left below. Here once onze Colossal Statue of Nero, as god of the sun, ays, and about 117 ft. in height, executed by r of the emperor himself, to grace the golden ected with lavish splendour after the burning of

The palace fell to decay soon after the emperor's d the statue was removed thence by Hadrian to the space occupied by an artificial lake in the aspasian founded the —

Pl. II, 24), originally called the *Amphitheatrum* st theatre, and one of the most imposing struc- , completed by Titus in A.D. 80. It was in-

urated by gladiatorial combats, continued during  
 ch 5000 wild animals were killed, and naval conte  
 ted; and it contained seats for 87,000 spectators. I  
 been known since the 8th cent. under its present na  
 bably from the colossal statue of Nero which once ad  
 Having been injured by fire in the reign of Macrinus, it  
 Alexander Severus. In 248 the Emp. Philip here celebrat  
 versary of the foundation of Rome with magnificent gam  
 ator-combats were abolished by Honorius as inconsistent wi  
 of Christianity, but wild-beast fights were continued till  
 doric the Great. In the Middle Ages the Colosseum was u  
 an barons, especially the Frangipani, as a fortress. In 1312  
 were obliged to surrender it to Emp. Henry VII., who pu  
 e Roman senate and people. In 1332 the Roman nobility ag  
 d bull-fights. After this period, however, the destruction of t  
 began, and the stupendous pile began to be regarded as a  
 y. In the 15th cent. Paul II. here procured materials for  
 tion of the Pal. di S. Marco (di Venezia), Card. Riario for  
 ia, and Paul III. (1534-49) for the Palazzo Farnese. Sixtus  
 to establish a cloth-factory here, and Clement XI. actually  
 ing for the manufacture of saltpetre. Benedict XIV. (1740-  
 est to protect the edifice from farther demolition by consecrat  
 or to the Passion of Christ, owing to the frequency with wh  
 of martyrs had flowed there; and he erected small chapels  
 hich were removed in 1874. The following popes, parti  
 II. and Leo XII., have averted the imminent danger of the  
 ns by the erection of huge buttresses. The steps in the interior  
 ed by Pius IX.

The Colosseum is constructed of blocks of travertine, origi  
 together by iron cramps, and tufa and bricks have also  
 in the interior. The numerous holes were bored in the mi  
 for the purpose of extracting the then very valuable i  
 ing to the most trustworthy statistics the external circ  
 of the elliptical structure measures 576 yds., or nearly o  
 of a mile, the long diameter 205 yds., the shorter 170 yd  
 na 93 yds. by 58 yds., and the height 156 ft. Above t  
 ise the tiers of seats, intersected by steps and passages, mo  
 are now in ruins and only partially accessible.

The exterior of the still preserved N.E. portion, on the sid  
 he Esquiline, consists of four stories, the three first bei  
 by arcades, the pillars of which are adorned with half-column  
 Doric, Ionic, and Corinthian order in the 1st, 2nd, and 3rd  
 respectively. A wall with windows between Corinthian  
 pilasters forms the 4th story. Statues were placed in the arcades of  
 the 2nd and 3rd stories, as appears from the representations on  
 ancient coins. At the ends of the diameters are the four triple  
 PRINCIPAL ENTRANCES, those next to the Esquiline and Calius  
 being before the emperor, the others for the solemn proces-  
 sion of the animals and machinery. On the side next the Esquiline are  
 seen traces of the stucco-decorations, which were restored under  
 Pius VII., and were once used as models by Giovanni da Udine,  
 the pupil of Raphael. The arcades of the lowest story served

the spectators, and were furnished with numbers up to xxiii. to liv. still exist), in order to indicate the stair-different seats. Below, on the exterior, are two rows and then a massive substructure for the seats. Every contains a staircase.

he TIERS OF SEATS is still distinguishable; the foremost, *podium*, was destined for the emperor, the senators, and Virgins. The emperor occupied a raised seat, called the and the others had seats of honour. Above the Podium ther classes of seats, the first of which was allotted to the he humbler spectators occupied the last division, in a on the roof of which were stationed sailors of the im- for the purpose of stretching sail-cloth over the whole e to exclude the glare of sun. Apertures are still seen nal coping, with corbels below them, for the support of which the necessary ropes were attached.

ie ARENA, and adjacent to the foundations of the inner chambers and dens for the wild beasts. More towards ere found a number of walls, pillars, and arches, partly the support of the arena, and partly connected with apparatus employed in some of the performances. excavations have been made with a view to disclose all ments, in the course of which fragments of columns, some of them bearing combats of wild beasts and gladi- (on them), and other architectural relics have been The precise uses of the various chambers are not yet

one-third only of the gigantic structure remains, the stupendously impressive. An architect of last century value of the materials still existing at 11½ million according to the present value of money would be equi- st half a million pounds sterling. The Colosseum has mbol of the greatness of Rome, and gave rise in the prophetic saying of the pilgrims: —

le stands the Colosseum. Rome shall stand,  
a falls the Colosseum, Rome shall fall,  
when Rome falls, with it shall fall the World!

STORIES should be visited by those who desire to obtain f the character of the structure (custodian found at the the Palatine; fee ½ fr.). We ascend a new stone stair- story. Of the three arcades here we follow the inner- is a survey of the interior. Over the entrance from the rn staircase of 48 steps ascends to the 2nd, and then to ojection in the 3rd story. The View from the restored, right in the 4th story, to which 55 more steps ascend, nsive. It embraces the Cælius with S. Stefano Rotondo, e Paolo; farther off, the Aventine with S. Stefano Rotondo, S. Paolo Fuori; nearer, to the right, the Pyramid of ight the Palatine, to which the arches of the *Aqua*

The Colosseum is profoundly impressive by Bengal lights; comp. P. 115). The traveller should avail himself of a fine moonlight night for the purpose. The custodian is then generally to be found at the entrance next to the Colosseum on the right side. The Flora was found among the ruins of the Capitol, on the comprised 424 species, which were collected by an English botanist, but most of them have disappeared owing to an over-zealous system of purification.

Quitting the Colosseum by the same gate, we perceive on the left, in front of the edifice, the so-called *Meta Sudans*, the partially restored fragment of a magnificent fountain erected by Domitian.

Farther on, to the left, between the Cælius and Palatine, spanning the Via Triumphalis which here joined the Via Sacra, stands the —

\***Triumphal Arch of Constantine** (Pl. II, 24), the best-preserved structure of the kind, erected after the victory over Maxentius at Saxa Rubra, near the Ponte Molle, in 311, when Constantine declared himself in favour of Christianity. The inscription runs thus: *Imp. Caes. Fl. Constantino Maximo pio felici Augusto Senatus Populusque Romanus, quod instinctu divinitatis mentis magnitudine cum exercitu suo tam de tyranno quam de omni ejus factione uno tempore justis rem publicam ultus est armis arcum triumphis insignem dicavit*. The arch has three passages. The greater part of the ornamentation and the admirable \***SCULPTURES** have been brought from a triumphal arch of Trajan which stood at the entrance to Trajan's Forum, contrasting strongly with the rude additions made in the age of Constantine.

From the ARCH OF TRAJAN: Above, the captive Dacians (ancient; one entirely, but the heads and hands of the others are new). *Reliefs* (facing the Colosseum, to the left): 1. Trajan's entry into Rome; to the right of it, 2. Prolongation of the Via Appia; 3. Trajan causing poor children to be educated; 4. Trajan condemning a barbarian. On the other side, to the left: 5. Trajan crowning the Parthian king Parthamas-pates; 6. Soldiers bringing two barbarians before Trajan; 7. Trajan addressing the army; 8. Trajan sacrificing. The eight *Medallions* below these reliefs represent sacrifices and hunting-scenes; on the narrow sides two battles with the Dacians; below the central arch, the vanquished two imploring pardon, and Trajan crowned by Victory. — The marked contrast between the two different periods of art is exhibited by the smaller reliefs inserted between the medallions, representing the achievements of CONSTANTINE in war and in peace. In 1804 Pius VII. caused the arch to be thoroughly excavated. In the 10th cent. it was converted into a castle, and afterwards belonged to the Frangipani.

On the opposite side, a few hundred paces from the Colosseum, in the Via Labicana, first gate to the left (whence the Via della Polveriera ascends to the left between walls in 5 min. to S. Pietro in Vincoli, p. 184), are situated on the Esquiline the —

\***Thermae of Titus** (Pl. II, 26; open daily from 9 till dusk; adm. 1 fr.; on Sun. gratis). Mæcenas once had a villa here (p. 184), which was afterwards incorporated with the golden palace of Nero. On the site of the latter, in A.D. 80, Titus hastily erected his sumptuous *Thermæ*, which were altered and enlarged by Domitian, Trajan, and others. The extensive ruins are scattered over several vineyards, and a small part only, excavated in 1813, is accessible.

structure of Nero is easily distinguished from that of vaulted parallel passages first entered belong to the form together a semicircular substructure, the object of which is not ascertained. Most of the chambers beneath, which Titus in the construction of his baths, and re-excavated of the 16th cent., belonged to the golden palace of Nero. The first room is first entered here; to the left, near that in the ruins of a spring. Traces of the beautiful PAINTINGS, which were the sole specimens of ancient decoration, and served as models for Giovanni da Udine in the decoration of the loggia, are still observed. Columns have flanked both sides of these rooms. A passage leads to a room. To the left, at right angles with this suite, are small and unadorned rooms, probably the dwellings of the slaves; to the left again, opposite the first suite, is a passage once lighted by the vaulting of which was adorned with beautiful frescoes visible.

### Forum of the Emperors. Academy of St. Luke.

The Forum of the Emperors lay to the N.E. of the Forum of the Republic lay the Forum of the Emperors, which were erected rather as monuments to the Emperors and ornaments to the city than for political purposes, chiefly used for judicial proceedings. The chief edifice of the Forum was always a temple. The Forum Julium, the first of the Forum, was begun by Cæsar and completed by Augustus; the Forum Augustum was built by Augustus; the Temple of Peace (p. 232) of the Forum is often mentioned as a third; a fourth was founded by Trajan, and another, the most magnificent of all, by Trajan. We know them in their order from the Temple of Peace, which lay on the site of the basilica of Constantine, to the Forum of Trajan, as they all adjoined each other within this area. To the left of the Temple of Peace lay the Forum of Nerva, founded by Nerva and completed by Nerva, sometimes called the Forum Transitorium from having been intersected by an important street. Here stood a temple of Minerva, taken down by Paul V. in order to obtain marble for the decoration of the Fontana Paolina on the Piazza del Popolo, and a small temple of Janus. Remains of the external wall exist in the so-called \*Colonacce, two half-buried Corinthian columns, with entablature enriched with reliefs (representing the Muses, the goddesses of the arts, weaving, etc., which were specially protected by the goddess; casts of them in the collection of the French Academy, p. 142); above them is an attic with a Minerva. This Forum is situated at the intersection of the Via Alessandrina and the Via della Croce Bianca, at the E. corner (Pl. II, 20), is well calculated to afford an idea of the former grandeur of the structure. The following cross-street is the VIA BONELLA, in which, No. 44, far from the Forum, is the —

**Accademia di S. Luca** (Pl. II, 20), a school of art founded in 1595, re-organised in 1874. The first director was *Federigo Zuccherò*, the picture-gallery of the Academy (daily, 9-3), a second-rate collection, contains few works of importance.



We ascend the stairs, into the walls of which are built a few casts from Trajan's Column (disfigured with whitewash). On the first landing is the entrance to the collection of the competitive works of the pupils (disciples): Kessel's *Discus-thrower* reposing, in plaster; reliefs by *Thorvaldsen*; *Christ* on the Mt. of Olives, drawing by *L. Seitz*; and several casts from the antique, by *Thorvaldsen*, and ring at the entrance to the —

We ascend another staircase, and ring at the entrance to the — *Picture Gallery* (1/2 fr.). A small *ANTE-CHAMBER* (with engravings, etc.) leads to the I. SALOON, lighted from above. Entrance-wall: *Berghem*, landscape; *Tempesta*, Wharf; *Old Dutch Sch.*, *Madonna* and *Descent* from the Cross; *Rubens*, *Venus* crowned by graces; *Van Dyck*, *Madonna*; *Titian*, *St. Jerome*; *Jos. Vernet*, Wharf. Short wall: *G. Poussin*, two Landscapes. Second wall: *Ribera*, Scribes disputing; *P. Veronese*, *Venus*; *Van Dyck* (?), Portrait; *Titian*, Portrait; *Vanity*; *Claude Lorrain*, Coast Landscape; *Jos. Vernet*, Wharf. On the second short wall, busts of *Betti*, *Tenerani*, and *Thorvaldsen*. — The saloon is adjoined on one side by a *SMALL ROOM*, principally containing portraits of artists; among them, on the pillar, *Virginie Lebrun*; on the short wall, *Byron*; in the upper part of the right short wall, second row, to the right *Angelica Kauffmann*; below, by the entrance, *Salvator Rosa*, Concert of cats. — On the other side is the II. SALOON, also lighted from above. On the entrance-pillars: *Canaletto*, Architectural design; *Maratta*, *Madonna*; on the back of this picture there is a "copy, by Marc Antonio, of the first design of Raphael's Transfiguration (figures nude; original supposed to have been lost). Left wall: *Titian*, Discovery of the guilt of *Calisto*, inferior to the other mythological pictures of this master; *Guido Reni*, *Fortuna*; "Raphael, Boy as garland-bearer, being a relic of a fresco in the Vatican, sawn out of the wall, and freely retouched; *Guido Cagnacci*, *Lucrovia*, an admirable work of this master, a painter of no great note of the school of *Guido Reni*; *Guercino*, *Venus* and *Cupid* (al fresco). Short wall: *Bronzino*, *St. Andrew*; *Venet. Sch.*, Portrait; *Guido Reni*, *Cupid*; *Raphael* (?), *St. Luke* painting entirely disfigured by the *Madonna*, beside him *Raphael* observing him, entirely disfigured by retouching, and a work which must have been of little value even when it was in better condition, as the want of uniformity in the colouring shows that several different hands have been engaged upon it (originally an altar-piece in *St. Martino*); *Tintoretto*, Portrait; *After Titian*, Tribute-money. Right wall: *Poussin*, Bacchanalian dance; *Pellegrini*, *Hebe*; *Galatea*, copy by *Giulio Romano* from *Raphael*; *J. Vernet*, Wharf; *P. Veronese*, *Susanna*; *Guido Reni*, *Bacchus* and *Ariadne*. Round the upper part of this saloon is a double row of portraits of artists.

The *Via Bonella* is terminated towards the N. by an ancient wall with a gateway. In front of the latter, to the left, are three handsome and lofty \**Corinthian* columns with entablature, which belonged to one of the sides of the Temple of *Mars Ultor* in the Forum of *Augustus* (Pl. II, 20). The forum was enclosed by a lofty \**Wall* of peperino blocks (a grey volcanic rock), part of which, about 160 yds. long, is seen near the temple, and still better by passing through the gateway (*Arco de' Pantani*). This wall was adjoined by the back of a temple erected by *Augustus* in B. C. 2, in consequence of a vow which he made during his war against *Cæsar's* murderers. The forum is now occupied by the nunnery of the *Annunziata*. The original level is about 16 ft. below the surface. This locality was a swamp ('*pantano*') in the 16th cent., whence the modern name.

Between this and the ancient Republican Forum lay the Forum of *Cæsar*, or *Forum Julium*, with a temple of *Venus Genetrix*. Scanty remains of the outer tufa wall lie in the court (to the left) of 18 *Vicolo del Ghettaello*, a street diverging to the right between Nos. 47 and 46 *Via di Marforio*. We now ascend to the left through the *Arco de' Pantani* by the

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e wall which now forms part of the nunnery, and a little farther descend to the left by the *Via di Campo Carleo* (in the court 6, wall of Trajan's forum, see below) to the busy *Via Alessandrina*, whence immediately to the right we enter the —

\***Forum of Trajan** (Pl. II, 19), which adjoined the Forum of Augustus. This was an aggregate of magnificent edifices, and is to have been designed by Apollodorus of Damascus (111-114).

means of a huge cutting between the Capitol and the Quirinal, Jan effected a convenient communication between the Fora of the Imperial city and the Campus Martius (p. 224). His Forum must have measured about 220 yds. in width, and was probably of still greater length; and it was considered the most magnificent in Rome.

Ammianus (16, 10) thus describes it on the occasion of the visit of Emp. Constantine in 356: — 'Verum cum ad Traiani forum venisset, ilarem sub omni caelo structuram, ut opinamur, etiam numinum ratione mirabilem, haerebat adtonitus per gigantes morialibus adpetendos'. It is mentem nec relatu effabiles nec rursus morialibus adpetendos.

rding to a legend of the 7th cent., Gregory the Great, while admiring the ancient splendour of the forum one day, and suddenly he was condemned to everlasting perdition, succeeded by his prayers in obtaining the release of Trajan's soul from purgatory. In the 10th cent. this forum lay in ruins, and the church of S. Nicolaus had been erected by the column.

was succeeded by other churches. In 1587 Sixtus V. crowned the forum with a bronze statue of St. Peter. At length, in 1812-14, the French government caused two nunneries and other buildings to be demolished, and thus partially brought to light the centre of the forum.

n the part already excavated (about 120 by 50 yds.) are seen foundations of four rows of columns, belonging to the five-halled *Atrium Ulpia*, which lay with its sides towards the end of the pre-piazza.

The central hall was 27 yds., and the whole building consisted of slabs of rare marble. The pavement consisted of granite columns which have uncertain whether the remains of the Forum of Trajan and erected here are in their original positions. — Bet-

this Basilica and the Forum of Augustus lay the Forum Trajan properly so called, part of the S.E. semicircular wall of which is seen in the court of No. 6 *Via del Campo Carleo*, two stories in all.

The chambers of the ground floor were probably shops. In the centre of this forum stood Trajan's equestrian statue. He was the custodian, who is generally inside entrance at the S. end, by the door of the Forum of Trajan, which is in the (2 min.) ancient *Forum* in the *Campo Martio*, adjoining the Quirinal. The uneven state of the pavement indicates that driving was not allowed here. Trajan's Column, consisting of a single shaft of which is 87 ft. high, and around the column runs a spiral band, 3 ft. wide and 660 ft. long, covered with admirable bas-reliefs from Trajan's war with the Dacians, comprising, besides machines, etc., upwards of 2500 human figures, the height of which gradually increasing as they ascend, the last of the bas-reliefs in the Lateran, being 2 ft., and gradually increasing as they ascend.





p. 276.) Beneath this monument Trajan was interred, and on the summit stood his statue, now replaced by that of St. Peter. In the interior a staircase of 184 steps ascends to the top (closed at present). The height of the column at the same time indicates how much of the Quirinal and Capitoline had to be levelled in order to make room for these buildings: 'ad declarandum quantæ altitudinis mons et locus tantis operibus sit egestus', as the inscription, dating from 114, records. The depth of earth removed amounted to 100 ancient Roman feet (97 Engl. ft.).

To this forum also belonged a temple, dedicated to Trajan by Hadrian, a library, and a triumphal arch of Trajan, all situated on the other side of the column. Some of the reliefs from the arch were removed to embellish the arch of Constantine (p. 237).

On the N. side of the piazza are two churches. That on the right, *del Nome di Maria*, was erected in 1683 after the liberation of Vienna from the Turks, and restored in 1862. That on the left is *S. Maria di Loreto*, begun by *Ant. da Sangallo Junr.* in 1507; in the 2nd chapel on the right, a statue of St. Susanna by *Fiammingo*; over the high-altar a picture of the school of Perugino.

Three streets lead hence towards the N. to the recently constructed end of the *Via Nazionale* (pp. 171, 175) and to the *Piazza SS. Apostoli* (p. 155). — Ascending to the right (E.) the *Via Magnanapoli* leads in 16 min. straight to *S. Maria Maggiore* (pp. 171, 177); while to the left it leads to the Quirinal (p. 168). — The street to the left leads to the *Piazza S. Marco*, or if it be quitted by the first street to the right, the *Piazza di Venezia* (p. 157) is reached.

### The Palatine.

(Comp. *Sketch-Plan.*)

The *Palatine Hill*, situated on the S. side of the Forum, rises in the form of an irregular quadrangle. In ancient times it was bounded on the N. side, towards the Capitol, by the Velabrum and the Forum Boarium (p. 250); on the W., towards the Cælius, by the *Circus Maximus* (p. 252); on the S., towards the S. Gregory, by the *Via Triumphalis* and the *Via Appia* (now *Via di S. Gregorio*). The hill is 1900 yds. in circumference, and the highest point (*S. Bonaventura*) is 168 ft. above the sea-level, or 114 ft. above the level of ancient Rome. The Palatine was the original site and the centre of the embryo mistress of the world, the *Roma Quadrata*, fragments of whose walls have been brought to light at five different places, thus enabling us to trace the situation of these venerable fortifications with tolerable precision. The wall appears to have encircled the whole of the hill about half-way up its slopes, and to have been penetrated by gates at three places only. The situation of two of these, the *Porta Mugionis* or *Mugonia* (Pl. 13), and the *Porta Romana* or *Romanula* (Pl. 4), has been ascertained by the most recent excavations. Tradition places on this hill the

dwellings of its heroes Evander, Faustulus, and Romulus; and a reminiscence of them was preserved down to a very late period by a number of ancient temples and shrines. The orator Hortensius, Catiline, Cicero, and his bitter enemy the tribune Clodius, and other celebrated men of the republican period possessed houses here. Augustus was born on the Palatine, and after the battle of Actium he transferred his residence to this ancient seat of the kings. His palace, the *Domus Augustana*, lay on the site of the Villa Mills, lately a nunnery; and adjoining it were a large temple of Apollo erected by him and the Greek and Latin Library (Pl. 22, 23) which is so highly extolled in Roman literature. The Emp. Tiberius, the house of whose birth was discovered here a few years ago (Pl. 6), extended his palace, the *Domus Tiberiana*, towards the Velabrum, and the foolish Caligula connected it with the Forum (p. 243). The buildings of Nero, which exceeded all reasonable bounds, were abandoned by Vespasian, who confined his imperial residence to the Palatine. His palace, the *Domus Flavia*, was much extended by his son Domitian, and thenceforward the Palatium, the ancient name of the hill, became synonymous with the imperial palace. Of the subsequent emperors, some of whom altered and restored the buildings, Septimius Severus appears to have been the only one who extended the Flavian palace. He erected the *Septizonium*, an edifice seven stories high, at the S.W. angle of the hill, part of which was still standing in the 16th cent., but was at length removed by Sixtus V. The Palatium participated in the general decline of the city. It was occupied by Odoacer, Theodoric, and the Emp. Heraclius (629), but from the 10th cent. onwards the ruins were occupied by monasteries, fortified castles and gardens.

The area of the Palatine is now occupied by two recently dissolved religious houses (the monastery of *S. Bonaventura*, opposite the arch of Titus, and the *Villa Mills*, once a nunnery of the order of St. Francis de Sales), by three vineyards (the *Vigna Nussiner* on the N.W. side, the *Vigna del Collegio Inglese* at the S.W. corner, and the *Vigna di S. Sebastiano* on the S.), and by the *Orti Farnesiani*, which cover the whole of the N.E. part of the hill. These gardens were laid out by Paul III. Farnese, who purposed to erect a magnificent villa here in the style of the 16th century. Extensive excavations were begun here in 1726 under the superintendence of Bianchini, but the treasures of art found on that occasion were afterwards transferred to Naples, and the place again entirely neglected. In 1861 Napoleon III. purchased the property from King Francis II. for 250,000 fr., and at a great expense caused the ruins of the imperial palaces to be systematically excavated under the able superintendence of the architect *Comm. Pietro Rosa*. The *Vigna Nussiner* was presented to the city by the Emperor of Russia in 1867, after he had caused excavations to be made in it during the preceding nine years; and since 1866 important discoveries have also been made by the *Cav. Visconti* in the *Vigna del Collegio Inglese*, which was purchased by Pius IX. Since the annexation of Rome to the kingdom of Italy, and the purchase of the Farnese Gardens by the Italian government in Dec. 1870, for a sum of 650,000 fr., all these excavations have been entrusted to the sole management of M. Rosa. Notwithstanding the great difficulties which have attended the prosecution of the work, the rubbish being 20 ft. deep at places, very important topographical discoveries have been

made here, although as yet few works of art have been found. The character of the ruins brought to light cannot always be precisely ascertained, but they convey a striking idea of the structures with which the Palatine was once covered.

The excavations are open to the public daily (comp. p. 116). The ruins may be inspected in the course of an afternoon, but their imposing character, coupled with the beautiful and varied views commanded by the Palatine, renders them well worthy of repeated visits. The streets, temples, houses, and palaces are all indicated by notices, with references to ancient authorities; but the identity of many of the localities is doubtful, and the names assigned to them are often merely conjectural. M. Rosa has drawn a PLAN of the whole region, which is exposed to view at different points. (Permission to sketch and take measurements is given by M. Contighozzi, 'Capo dell' Ufficio Tecnico della Direzione Generale delle Antichità', to whom an introduction should be obtained.)

We begin with the ruins brought to light in the old *Farnese Gardens*. The entrance is in the Campo Vaccino, on the right as we approach from the Forum, opposite the Basilica of Constantine, and is inscribed, 'Horti Palatini Farnesiorum'.

Ascending the first flight of steps (Pl. 1) to the space in front of the dwelling of the director, we turn to the right and enter a small \*Museum (Pl. 2), where the most interesting objects found during the excavations, either in the originals or in casts, are collected.

In the centre \*Colossal female statue in marble, of admirable workmanship, but unfortunately headless. This work was found in 1877 during the removal of rubbish from the Stadium (p. 247), and doubtless represents an empress under the guise of a goddess. It closely resembles the so-called Ceres of Ostia in the Vatican (Braccio Nuovo, No. 83). Also the statue of a youth in basalt; small Bacchus; torso of a Venus Genetrix. By the posterior wall, to the left, cast of a Cupid pouring out wine (original at Paris, found in the Nymphaeum of the Flavian palace); on the right, torso of the satyr of Praxiteles; young Bacchus on the hand of a nymph; three female busts in nero antico. Left row: \*Head of Æsculapius, perhaps belonging to the torso with the snake on the right; female portrait-head; on the right, head of a dead barbarian; left, heads of Nero and Drusus. By the left wall, objects in ivory, bronze, and terracotta; and specimens of the different kinds of stone found among the ruins. By the right wall, coins, glasses, objects in ivory, fragments of stucco, brick-stamps. Among the terracotta fragments by the wall of the entrance are two interesting \*Reliefs with representations of mysteries; behind them is another with Victory slaying a bull.

We now descend the stone steps to the right to the *Clivus Victoriae* (Pl. 3), the ancient pavement of which is visible on both sides. This street originally led to the Forum on the right, through the *Porta Romana* (Pl. 4), but was afterwards entirely covered by the *Buildings of Caligula*. To these belong the huge substructions and well preserved vaulting which here strike the eye. If we descend the *Clivus Victoriae* to the right, towards the Forum, we observe above us, about 45 paces to the left (reckoned from the stone steps), the beginning of the bridge which Caligula caused to be thrown over the Forum to the Capitol, in order to facilitate his intercourse with the Capitoline Jupiter, whose image on earth he pretended to be. Beyond the following pillar we observe a still preserved fragment of the original marble balustrade.

Returning hence, and ascending the narrow steps, opposite the

staircase mentioned above, and then traversing a dark passage with a few steps, we reach the bridge, the direction of which we trace to the farther end, passing various fragments of mosaic pavement. The purpose of the rooms on the left is not yet ascertained. On emerging, we proceed to the left along the slope of the hill, which affords a series of fine views. In the foreground lie the slopes of the Palatine. In front of the temple of the Dioscuri rises the church of S. Maria Liberatrice (p. 249) with extensive walls adjoining it, occupying the site of the temple of Vesta and the Regia. Farther distant is the venerable circular church of S. Teodoro (p. 249), also erected on ancient foundations.

The remains of 'opus reticulatum' (concrete), on the left, belong to the **Buildings of Tiberius**, which extended to the W. of the palace of Caligula. At the end of the last slope we reach a wooden staircase, near the inscription '*Domus Tiberiana*', and descend past a lofty square platform on the right, supposed by Rosa to have been the *Auguratorium* (Pl. 5), or place where the auspices were consulted, but more probably the remains of a temple 'in antis'. On the left we pass the back of the palace of Tiberius, and soon reach the remains of a —

**\*Private House** (Pl. 6), excavated in 1869, the only one of the kind in the midst of the palaces of the emperors. It is believed to have been the house of Tiberius Claudius Nero, the father of Tiberius, to which his mother Livia also retired after the death of Augustus, in order to marry whom she had divorced her first husband. The passage on the left descends to the house.

A flight of six steps descends to the mosaic pavement of the vaulted **VESTIBULUM**, whence we enter a quadrangular **COURT**, originally covered, adjoining which are three chambers opposite the entrance. The '*Mural Paintings*' here will bear comparison with the finest of those discovered at Pompeii. The subject of the first on the right in the **CENTRAL ROOM** is Io guarded by Argus, while Mercury approaches to release her; the second represents street-scenes; on the wall opposite the entrance are Polyphemus and Galatea. The central pictures represent large windows whence a view of mythological scenes is obtained. The admirable perspective is best observed in the picture of Galatea when seen from the entrance of the **Atrium**. The two smaller sacrificial scenes in the corners above afford a good example of an ancient kind of picture, which like the mediæval altar-triptychs could be closed by two folding shutters or wings. By the left wall are leaden water-pipes with inscriptions from which the history of this house has been gathered. The walls of the **ROOM ON THE RIGHT** are adorned with magnificent 'Garlands of flowers and fruits, from which masks and other Bacchanalian objects depend between the columns; the walls of the **ROOM ON THE LEFT** are divided into brown sections edged with red and green, above which are light arabesques between winged figures on a white ground. Adjoining the right side of the court is the **TRICLINIUM**, or dining-room, recognisable by the inscription, with walls painted bright red. The two large central paintings represent landscapes, that on the right the attributes of **Diana** (large indented crown, stag's and wild boar's heads). On the entrance-wall are two glass vases with fruits. — At the back of the house are the unpretending **OFFICES** (bedrooms, store-rooms, etc.), which are reached by a small wooden staircase to the right after the triclinium is quitted. Returning through the vestibule to the above-mentioned passage (Pl. 7), which was once entirely covered by the buildings of Ti-



*Del Rio* - *porticus* ; Pl. 7), and following it to the right to the end, where a well-preserved head of Venus in marble stands on a Corinthian capital, we perceive the continuation (Pl. 8) of the passage to the left, leading to the residence of the director. At the beginning of the tunnel-vaulting we observe considerable remains of the *stucco-incrustation*. Beyond these first arches, 35 paces from the head of Venus, a second covered passage (Pl. 9) is reached on the right, with mosaic vaulting and pavement, of which fragments still exist, leading, finally by steps, to the —

**Palace of the Flavii**, the most important part of the excavations of the Palatine. About twenty paces straight from the end of the passage we reach the spacious *Tablinum* (Pl. 10), the actual residence of the emperors. Domitian, by whose father Vespasian the palace was erected, constituted it the chief seat of the Roman government, and made those arrangements which are still distinctly traceable. The disposition of the apartments is that of an ordinary Roman dwelling (*atrium*, *tablinum*, *peristylum*, etc.), but on a much larger scale, and without offices. This palace occupied the depression between the buildings of Augustus (*Villa Mills*) and those of Tiberius and Caligula; and huge substructions were requisite in order that a level surface might be obtained.

Traversing the *tablinum* to the left, and proceeding to the N.E. margin of the plateau (in the direction of the basilica of Constantine), we reach an oblong anterior court (Pl. 11) with three rectangular projections, the site of the *Atrium*, and once surrounded with columns. This was the station of the palace-guards, and also the antechamber for audiences.

From the central projection a view is obtained in a straight direction of the scanty remains of the temple of *Jupiter Stator* (Pl. 12), the foundation of which tradition ascribes to Romulus, and which was situated near the *Porta Mugionis* (Pl. 13). Remains of a substructure of tufa blocks (two of which bear Greek names), belonging to an ante-Neronian restoration of the temple, have recently been brought to light. To the right of this a part of the ancient basalt pavement of the *Via Nova* (Pl. 14) is observed, and farther distant in the foreground, near the inscription '*Roma Quadrata*' (Pl. 15), are remains of the wall of this the most ancient city, constructed of regularly hewn blocks of tufa.

Adjoining the atrium are three chambers, the most S. of which is the *Lararium* (Pl. 16), or chapel of the *Lares* or household-gods. On a pedestal at the extremity of the chapel is a small square altar in marble with figures of the *Genius Familiaris* and the *Lares*. The former stands in front with covered head; the latter are represented at the sides in the typical style common in Pompeian works of the kind, with boots, a short 'chiton', a 'rhyton' or drinking-horn in the raised hand, and a 'situla' or pitcher in the other.

The second apartment is the *Tablinum* (Pl. 10), already mentioned, which in private dwellings was the principal sitting-room. It was here used as an *Aula Regia*, or throne-room, where the emperors granted audiences. This extensive hall, 39 yds. by 49 yds.

with its large semicircular apse which was occupied by the throne, and its eight niches alternately round and square, containing the still existing pedestals, was originally entirely covered; but an adequate idea of its magnificence can hardly now be formed, as it has been deprived of its decorated ceiling, while the walls have lost their marble covering, the niches their statues, and the pedestals their colossal figures.

The third apartment is the *Basilica* (Pl. 17), where the emperor pronounced his judicial decisions. The semicircular tribune was separated from the space for the litigants by a marble screen, a fragment of which is still standing. This space was flanked on each side by a narrow colonnade, some of the bases of which and one column are preserved.

To the W. of the tablinum is the *Peristylum* (Pl. 18), two-thirds of which only have been excavated (one-third on the S. side being covered by the court of the adjoining Salesian nunnery), a large square garden, 58 yds. wide, originally surrounded by a colonnade. Its imposing dimensions and a few traces of its marble covering (*giallo antico*) are now the sole indications of its ancient magnificence. The open space in the centre was doubtless occupied by fountains, trees, and flowers.

At the N.W. corner steps descend to two subterranean chambers containing traces of stucco decorations and painting. These belonged to a private house of the republican period, over which the palaces of the Flavii were erected.

Opening on the peristyle along its entire width was the *Triclinium* (Pl. 19), or dining-hall (*Jovis Cœnatio*), whence the diners could enjoy a view of the fountains and trees in the garden. In the semicircular apse on the W. wall most of the original marble and porphyry covering of the pavement still exists. The remains of the pavement and covering of the wall on the N. side are more scanty. — Adjacent to the latter is the *Nymphæum* (Pl. 20), or fountain saloon, containing an elliptical basin, in the centre of which rises a fountain covered with partially preserved marble slabs, and once used as a stand for plants.

The other smaller chambers, extending along the N. side of the palace, are less interesting, and their purposes are not yet ascertained. The same may be said of those adjoining the back of the dining-hall on the W. We next enter a *Colonnade* (Pl. 21), with six cipollino columns (two of which are entire, and the others in fragments). A view is obtained, through the broken pavement, of the original level over which the Flavii built. The following room (Pl. 22), as the inscription indicates, is conjectured to have been the *Library*. Lastly we enter a room (Pl. 23) with a shallow niche and seats along the walls, supposed to have been the *Academia* or lecture-room.

From the *Academia* a few steps descend to the flight of steps by which an ancient temple was approached. This, according to *Ross*,

*Palatine* - was the temple of Jupiter Victor (Pl. 24), erected in consequence of a vow made by Fabius Maximus at the Battle of Sentinum, B.C. 295, and is approached by twenty-six steps in five flights. A round pedestal with an inscription, on the 4th landing, was a votive offering presented by Domitius Calvinus, who triumphed over Spain in B.C. 36; the upper half has been destroyed. At the top of the steps we reach the nearly square substructure of the temple, the great age of which is indicated by the stumps of peperino columns, once covered with stucco.

A road (Pl. 25) descending opposite the S. W. corner of this temple connects the imperial ruins on the S. side of the Palatine with those above described. Before visiting these ruins, we may proceed about fifty paces farther to a flight of steps (Pl. 26), which formed the ancient approach to the Palatine from the Circus Maximus. The steps are hewn in the natural tufa rock, and are flanked by huge blocks of stone, which, being fitted together without mortar, indicate their great antiquity. The object of the buildings on each side is still involved in obscurity; but the fact that the whole of the W. spur of the hill (*Germulus*) was respected by the emperors in their building operations raises a strong presumption that this was the site of the most ancient shrines of the city of the Palatine.

We now return to the above mentioned road (Pl. 25), descend as far as its first turn towards the left, and then proceed for 3 min. straight along the hill, passing several unexplained ruins and the gardener's house below the Villa Mills, the beautiful cypresses of which peep down from above. Beyond the house we ascend a small flight of stone steps and then a wooden staircase to a PLATEAU (Pl. 27), bounded on the E. and S. by the ruins of imposing palaces.

These ruins belong to palaces which mainly owed their existence to the later emperors, and particularly to **Septimius Severus**, after a great fire in 191. In magnitude and picturesqueness these ruins surpass those of the Farnese Gardens, but are of inferior interest owing to the obscurity in which their arrangements and purposes are involved. The excavations begun here by order of Pius IX. have brought to light many of the lower chambers of these palaces and earlier buildings.

Turning to the left, we reach the *Stadium* (Pl. 28), which separated the buildings of Septimius Severus from the old palace of Augustus, and from which the rubbish has lately been cleared away. (Opposite us lies the convent of S. Bonaventura, with its palms towering over the wall; on our left rise the white convent walls of the Villa Mills.) Although not mentioned by any known author, there is no doubt that this was the stadium, or race-course. The length, 185 mètres (625 Roman or 607 Engl. ft.), is precisely that of the stadium. At the W. end is the *Meta* (Pl. 29), which was restored as lately as the time of Theodoric, and has since been converted into a trough. The structure appears

date from the reign of Domitian. The whole of this plateau was originally enclosed by a colonnade, consisting of pillars of masonry encrusted with marble, with half-columns in front of them. At the entrance, below us on the left, we observe the remains of these pillars, and others are seen farther on. In the centre the colonnade was adjoined by three chambers (Pl. 30) of the time of Hadrian, covered by the imposing apse of a later edifice. The third of these still shows traces of mural paintings and mosaic pavement. In the large central chamber the beginning of the vaulted ceiling is distinctly traceable. Several more fragments of the pillars of the colonnade are seen beyond this, on both sides of the path, and we at length reach the E. side of the structure at the extremity of the plateau. The variegated marble covering of the half-columns is here particularly observable. To the right, in front of the wooden door, is an ancient staircase which descended through a painted passage to the colonnade (Pl. 31). — Turning towards the S. W., and passing the back of the apse (Pl. 32), the lofty proportions and coffered vaulting of which should be observed, we enjoy a beautiful view to the S.; proceeding between insignificant ruins, and keeping to the right, we then cross a paved bridge to a *Platform* (Pl. 33) supported by three lower stories, and commanding a magnificent \*VIEW.

Towards the E. tower the ruins of the Colosseum, nearer are five arches of the *Aqua Claudia* (Pl. 34) which supplied the Palatine with water; more to the right (S.) are the churches of S. Giovanni e Paolo, the Lateran, in the foreground S. Gregorio, and above it S. Stefano Rotondo and the new casino of the Villa Mattei. Still farther to the right appear the ruins of the *Thermae of Caracalla* (the two towers beyond, to the left, belong to the *Thermae of S. Sebastiano*), and S. Balbina; then towards the W. the white tombstones of the Jewish burial-ground on the site of the *Circus Maximus*, which occupied the valley between the Palatine and Aventine; beyond them the pyramid of Cestius, and in the Campagna S. Paolo Fuori le Mura; then the Aventine with its three churches, and lastly St. Peter's.

We recross the bridge and return to the plateau (Pl. 27) above mentioned, where most of the ruins are destitute of ornament and uninteresting. We next descend a wooden staircase and a lower flight of steps, near the gardener's house, and passing a kitchen-garden come to a series of chambers on the W. slope of the Palatine, below the verandah of the Villa Mills. These belonged to the —

**Pædagogium** (Pl. 35), or school for the imperial slaves, who, like those of all the wealthier Romans, received a careful education. The portico of granite columns, one of which still remains, with marble entablature now supported by pillars of masonry, lay in front of these apartments. The walls are covered with names, sentences, and sketches (*graffiti*, done with the *stilus*, or ancient substitute for pen), showing the boyish proclivities of the pupils. The well-known caricature of the Crucified, now in the Museo Kircheriano (Pl. 149) was found here. These scrawls, one of which is 'Corinthian *dit de pædagogio*', furnished the clue to the use of this building. On the left wall of the Third Room is the sketch of a mill driven by a ass, under which is written, '*labora aselle quomodo ego laboravi et pro-*

*Velabrum.*  
 The figure of a Roman soldier is also scratched on this wall. On the posterior letters, both Greek and Roman. — On each side of the central semicircular chamber with a square niche lies a small irregularly shaped chamber; that on the right is adorned with mural paintings (Fortuna, etc.).

Proceeding in the same direction, and passing through the gate, we reach (in 2 min.) an altar of travertine (Pl. 36), with an ancient inscription ('*sei deo sei divinae sacrum*', etc.), dedicated to the unknown God. About 60 paces beyond it is seen the largest existing fragment of the ancient wall of *Roma Quadrata*, constructed of blocks of tufa placed alternately length and breadth-wise, without mortar. It was originally 40-48 ft. in height, but is now 13 ft. only. Beyond it is a grotto, supposed to be the *Lupercal* (Pl. 37) in which the she-wolf sought refuge when driven from the twins by the shepherds. A flight of steps ascends from the grotto to the plateau of the hill, its termination being indicated by the inscription, '*Supercilium scalarum Caci*'.

About 250 paces farther we pass above the church of *S. Teodoro* (see below) and again reach the *Porta Romana* (Pl. 4). As an appropriate termination to the excursion the visitor is recommended to ascend the terrace by the director's house, whence an admirable survey of the chaos of ruins, the city, the Campagna, and the distant mountains is enjoyed.

The street ascending to the right of the egress, past the arch of Titus, leads to the monastery church of *S. Sebastiano alla Polveriera* (see Plan), the tribune of which contains mural paintings supposed to date from the 6th century. The garden of the Franciscan monastery of *S. Bonaventura*, situated higher up, with its conspicuous palms, is a favourite point of view.

### Velabrum and Forum Boarium.

Quitting the Forum, we follow the slope of the Palatine, past the church of *S. Maria Liberatrice* (Pl. II, 20), which stands on the site of the temple of Vesta, traverse the *Via di S. Teodoro*, and reach on the left the low-lying round church of *S. Teodoro* (Pl. II, 21; open on Frid. till 9 a.m.; festival, 9th Nov.), standing a little back from the street. It is first mentioned in the time of Gregory the Great, and probably occupies the site of a temple. In the interior, a Christian mosaic of the 7th cent.

A little beyond it the street divides. We descend to the right to the ancient VELABRUM, a quarter prolonged towards the Forum by the *Vicus Tuscus* (Pl. II, 228), and towards the river by the Forum Boarium. The first ancient building here is the so-called '*Janus Quadrifrons*' (*Arco di S. Giorgio*; Pl. II, 21), an arched passage with four façades, of the later imperial age, and supposed to have been erected in honour of Constantine the Great. Above it once rose a second story, and it was perhaps used as a kind of exchange. To the right of this is *S. Giorgio in Velabro* (Pl. II, 21; generally,

closed; visitors knock at the door to the left, behind the Arcus Argentarius; festivals, 20th Jan. and 23rd Apr.), founded in the 4th cent., re-erected by Leo II. in 682 and dedicated to SS. George and Sebastian, and subsequently often restored. The portico, according to the metrical inscription, dates from one of these restorations. (In the middle ages the word Velabrum was altered to 'velum aureum'.) The interior is a basilica with aisles, sixteen antique columns, and an old canopy (p. xlviii). The frescoes of Giotto (?) which are said to have once adorned the tribuna have been painted over.

Adjacent to the church is the small *Arch of the Money-changers* (*Arcus Argentarius*; Pl. II, 21, 1), which, according to the inscription, was erected by the money-changers and merchants of the Forum Boarium in honour of Septimius Severus and his wife and sons. The worthless sculptures represent victims and sacrificial utensils.

From this point to the Tiber stretched the extensive *Forum Boarium*, or cattle-market, a very important centre of business.

Proceeding through the low brick archways opposite the Arcus Argentarius, and passing the mill, we arrive at the *Cloaca Maxima* (Pl. II, 18), founded by the Tarquinii for the drainage of the Forum and the low ground adjoining it. It is the earliest known application of the arch-principle in Rome, and has defied the vicissitudes of more than 2000 years. Two-thirds of the depth are now filled up. A basin was formed here, into which springs were conducted in order to produce a current through the Cloaca. In the mill (25 c.) is seen the continuation of the Cloaca towards the Forum, and from the Ponte Rotto its influx into the Tiber. It is constructed of peperino with occasional layers of travertine; and at the mouth of peperino entirely.

Following the street beyond the arch of Janus, and turning to the left, we reach the PIAZZA BOCCA DELLA VERITÀ, which partly coincides with the ancient Forum Boarium, with a fountain in the centre. Here to the left, at the foot of the Aventine, stands the church of —

\**S. Maria in Cosmedin* (Pl. II, 18), sometimes called *Bocca della Verità* from the ancient mouth of a fountain to the left in the portico, into which, according to a mediæval belief, the ancient Romans thrust their right hands when taking an oath. The church occupies the site of a temple, perhaps the *Temple of Fortune* founded by King Servius (?), ten columns of which are built into the walls (three on the left side, the others in the front wall). The nave also is borne by twenty ancient columns. The edifice, which is said to date from the 3rd cent., was rebuilt in the 8th by Hadrian I. who erected the beautiful campanile (p. xlix), and it has since been frequently restored. It derives the name 'in Cosmedin' from a place at Constantinople, having originally belonged to a Greek brotherhood (whence the name *S. Mariu in Schola Graeca*).

**INTERIOR.** The beautiful opus Alexandrinum of the pavement merits inspection. In the nave are preserved remains of the ancient choir; on the right and left are two handsome ambos and a candelabrum for Easter ceremonies. Canopy of the high-altar by *Deodatus* (13th cent.). In the apse a handsome episcopal throne of the same period, and an old Madonna. The sacristy contains a mosaic (Adoration of the Magi), originally presented to St. Peter's by John VII. in 706. The venerable crypt is borne by four columns of granite and two of marble.

The *Via della Salara*, see p. 252. On the opposite bank of the Tiber, not far from the church, stands a small and picturesque **\*Round Temple** (*Hercules Victor?*), formerly called a *Temple of Vesta* (now *S. Maria del Sole*), consisting of twenty Corinthian columns, covered by a poor wooden roof. The ancient entablature and roof and one of the columns next to the river have disappeared.

To the N. of this, on the right, is a second small and well-preserved **\*Temple** (converted in 880 into the church of *S. Maria Egiziaca*), dating, as its style seems to indicate, from the close of the Republic. It is an Ionic pseudoperipteros, with four columns at each end, and seven on each side; but those of the portico, which is now built up, were alone detached, the others being merely decorative half-columns. The edifice is built of tufa, with the projecting and sculptured parts of travertine, the whole being overlaid with stucco. Its designation is unascertained, and there is no authority for assigning it to *Fortuna Virilis*. The interior contains nothing noteworthy.

On the other side of the cross-street is the picturesque **\*House of Crescentius** (Pl. II, 18, 3), or *Casa di Rienzi*, or *di Pilato*, as it is commonly called, constructed of brick with a singular admixture of antique fragments. On the side, *Via del Ricovero*, a long inscription records that 'this lofty house was erected by Nicholas, son of Crescens, not from motives of ambition, but as a reminiscence of the ancient glory of Rome'. The Crescentii were the most powerful noble family in Rome at the close of the 10th cent., but the house, the oldest existing specimen of mediæval domestic architecture, is not earlier than the 11th or 12th cent. (comp. p. xlviii). The building was originally much larger, and was intended to command the bridge over the Tiber.

The **Ponte Rotto** (Pl. II, 18) crosses from this point to Trastevere (p. 334). The ancient bridge which once stood here is supposed to have been the *Pons Æmilius*, built in B. C. 181. After frequent restorations, the two arches next the left bank fell in 1598, and the bridge was never rebuilt; and thence its present name. In 1853 a chain-bridge was thrown across the gap (5 c.). It affords a picturesque view: on the right the island of the Tiber, in form resembling a ship; on the left the Aventine; below, the influx of the Cloaca Maxima, and extensive bulwarks which protect the banks against the violence of the current.

The *Via di Bocca della Verità*, which passes a little to the E. of the Ponte Rotto, leads to the N. to the *Piazza Montanara* (p. 209).

a proceeding from the Forum through the Via di S. Teodoro, the *Janus Quadrifrons* (p. 249) on the right, we soon reach, in the Via *li*, at the corner, the church of *S. Anastasia* (Pl. II, 21) mentioned as 499, frequently restored, and finally modernised during the 17th century. By the buttresses of the interior the ancient columns are still standing. In the left aisle is the monument of Card. Angelo Mai. The church are ancient structures belonging to the *Circus Maximus*, the earlier remains of the walls of *Roma Quadrata*.

*VIA DE' CÆCCHI* runs between the Palatine and Aventine, where, as name suggests, was situated the *Circus Maximus*, which was originally instituted by the kings, afterwards extended by Cæsar and furnished with stone seats, and lastly more highly decorated by the emperors. In the time of Pliny it was capable of containing 260,000 spectators, and subsequent extensions the number of places was increased to 385,000. The race which took place here was under the auspices of King *Tullus Hostilius* at a time when the city was to a great extent in ruins. In the middle of the *spina*, or longitudinal wall which connected the *metae*, or goal-posts, and determined the length of the course. With a few trifling exceptions, the walls of the circus have entirely disappeared; but its form is still traceable from a higher point, such as the Palatine. The burial-ground is situated within the Circus, at the base of the hill.

### The Aventine.

#### Monte Testaccio. S. Paolo Fuori.

The *Aventine* (151 ft.), anciently the principal seat of the *Æneadae*, and afterwards densely peopled, is now deserted, being occupied by monasteries and vineyards only. At its base lies the *S. Paolo*, leading to the celebrated Basilica of that name, adorned with the Pyramid of Cestius, the Protestant Burial-ground, and the Monte Testaccio. The main road skirts the base of the hill, and the river, and other steep roads ascend the hill. From the Piazza Bocca della Verità (p. 250) by the *VIA SALARA*, to the S. To the left, beyond *S. Maria in Cosmedin*, the road mentioned at p. 255 diverges to *S. Prisca*. About 2 min. from *S. Prisca*, at the small Chapel of *St. Anna*, a second street diverges, leading to the three churches mentioned at pp. 254, 255. The main road then runs between houses and walls of no great height, and under the name of *VIA DELLA MARMORATA* (Pl. II, 18) crosses the Tiber in 6 min. from the Piazza Bocca della Verità, crossing the river for about 2 min., we enjoy to the right a pleasing prospect of the Ponte Rotto and the Capitol. The large building on the opposite bank is the Ospizio *S. Michele* (p. 336). We next reach the *Marmorata* (Pl. III, 18, 15), the landing-place and dépôt for the unwrought marble of Carrara. In the course of excavations on the river-bank below this point since 1867 part of the landing-place belonging to the ancient Emporium, and particularly that part where the landing of marble, have been discovered. Following the footpath by the river for 8 min., we reach several landing-places with inclined planes to facilitate the removal of heavy blocks of marble (visible only when the river is low). Rings for mooring vessels are still visible. Numerous blocks of wrought and unwrought marble were found in the vicinity, some of them of rare quality and great value; and many bearing the marks of the quarry, numbers, addresses, and other inscriptions.



Beyond the Marmorata the road runs between walls and through a brick archway. After 6 min. the road from the three churches on the Aventine descends from the left (see p. 255). We pass to the right through a gateway (provided with an iron gate since 1870), where the so-called *Prati del Popolo Romano* begin, and follow the first road diverging to the left, which soon leads us to the pyramid of Cestius, with the old Protestant cemetery, and to the new cemetery beyond it.

The **Protestant Cemetery** (Pl. III, 16) is open from 7 a.m. till dusk (custodian 25 c.). The smaller and older burying-ground, laid out at the beginning of the century, is now disused. In 1825 the present burial-ground, since doubled in extent, was set apart for this purpose. It is a retired spot, rising gently towards the city-wall, affording pleasing views, and shaded by lofty cypresses, where numerous English, American, German, Russian, and other visitors to Rome are interred.

Amongst many illustrious names the eye will fall with interest upon that of the poet *Shelley* (d. 1822), 'cor cordium', whose heart only was buried here (near the upper, or Eastern, wall). His remains were burned in the bay of Spezia, where they were washed on shore. The tombstone of *John Keats* (d. 1821), who also rests here, bears the melancholy inscription, 'Here lies one whose name was writ in water'.

The **\*Pyramid of Cestius** (Pl. III, 16), originally in the *Via Ostiensis*, but enclosed by Aurelian within the city-wall, is the tomb of Caius Cestius, who died within the last thirty years before Christ. The Egyptian pyramidal form was not unfrequently adopted by the Romans in the construction of their tombs. That of Cestius is built of brick and covered with marble blocks; height 116 ft., width of each side of the base 98 ft.

According to the principal inscription on the E. and W. sides ('C. Cestius L. F. Pob. Epulo. Pr. Tr. Pl. VII. vir Epulonum'), the deceased was prætor, tribune of the people, and member of the college of *Septemviri Epulonum*, or priests who superintended the solemn sacrificial banquets. The inscription on the W. side below records that the monument was erected in 330 days under the supervision of L. Pontius Mela and the freedman Pothus. Alexander VII. caused the somewhat deeply imbedded monument to be extricated in 1663, on which occasion the two columns of white marble and the colossal bronze foot now in the Capitoline Museum (p. 216), were found. According to the inscription on the pedestal, the foot appears to have belonged to a colossal statue of Cestius. — The vault (19 ft. long, 13 ft. wide, and 16 ft. high) was originally accessible by ladders only. The present entrance was made by order of Alexander VII. (key kept by the custodian of the Protestant cemetery). The vaulting shows traces of painting.

Crossing the meadows, we next proceed to **\*Monte Testaccio** (Pl. III, 13), an isolated mound, 164 ft. in height, rising not far from the Tiber, which, as the name indicates, consists entirely of broken pottery. When and how this hill was formed is still uncertain; but it has recently been proved that it had attained half of its present height as early as the middle of the 2nd cent., and that it is chiefly formed of the large jars from Spain and Africa which were unpacked at the neighbouring Emporium. The hill is now

honey-combed with cellars, in some of which wine is sold, but it is now less frequented by pleasure-seekers than formerly. — The summit, marked by a wooden cross, commands a magnificent **\*PANORAMA** : —

To the N., the city, beyond it the mountains surrounding the crater of *Baccano*, then the isolated *Soracte* with its five peaks. To the E. the *Sabine Mts.*, in the background the imposing *Leonessa*, in the nearer chain *M. Genaro*, at its base *Monticelli*, farther to the right *Tivoli*. Beyond this chain the summits of *M. Velino* above the *Lago Fucino* are visible. To the S. of *Tivoli* appears *Palestrina*. After a depression, above which some of the *Volscian Mts.* rise, follow the *Alban Mts.*: on the buttress farthest E. is *Colonna*, beyond it *Frascati*, higher up *Rocca di Papa*, *M. Cave* with its monastery, below it *Marino*, finally to the right *Castel Gandolfo*. The most conspicuous objects in the broad *Campagna* are the long rows of arches of the *Aqua Claudia* and the *Acqua Felice* towards the S.E., and the tombs of the *Via Appia* with that of *Cæcilia Metella*.

The second road ascending from the *Via Salara* to the left, about 200 paces to the S. of the *Piazza Bocca della Verità* (comp. p. 250) leads to the three **CHURCHES ON THE AVENTINE**, situated close together immediately above the river. They may be conveniently visited either in going to, or returning from *S. Paolo Fuori* (comp. p. 256).

**\*S. Sabina** (Pl. III, 18), which probably occupies the site of a temple, was erected in 425, in the pontificate of *Celestine I.*, by *Petrus*, an *Illyrian* priest, and restored in the 13th, 15th, and 16th centuries. Since the time of *Innocent III.* it has belonged to the *Dominicans*. It is usually entered by a side-door; if closed, visitors ring at the door to the left, and proceed through the monastery to the old portico, now closed, and the principal portal. The doors are adorned with scriptural scenes carved in wood (5th cent.?).

The **INTERIOR** (comp. p. xlvii), with its twenty-four ancient *Corinthian* columns of *Parian marble* and open roof, has retained the character of an early basilica almost unimpaired. — **ENTRANCE-WALL**: Over the door, an ancient *\*Mosaic* (5th cent.); inscription with the name of the founder; on the left a figure emblematical of the *Ecclesia ex Circumcisione* (*Jewish Christians*), on the right that of the *Ecclesia ex Gentibus* (*Pagan Christians*). — **NAVE**. On the pavement in the centre is the tomb of *Munio da Zamora*, principal of the *Dominican order* (d. 1300), adorned with mosaic. — At the end of the **RIGHT AISLE**, in the Chapel of *St. Dominicus*, the *\*Madonna del Rosario* with *SS. Dominicus* and *Catherine*, an altar-piece by *Sassoferrato*, regarded as his master-piece. The other paintings (by *Zuccherò* and others) are of no great value. — Festival, 29th Aug.

The adjoining *Monastery* possesses handsome cloisters (p. xlvii) with 103 small columns. The garden commands a fine *\*VIEW* of *Rome*, with the *Tiber* in the foreground.

**S. Alessio** (Pl. III, 18) is an ancient church with an entrance-court. The date of its foundation is unknown, but it was re-consecrated by *Honorius III.* after the recovery of the relics of the saint in 1217. In 1426 it came into the possession of the Order of *St. Jerome*. In the neighbouring monastery a blind asylum (*Istituto de' Ciechi*) has been established. We enter the fore-court, and, if the church is closed, ring at the door on the left (1/2 fr.).

The INTERIOR was modernised in 1750, and again recently. The N. Aisle contains a well and a wooden staircase belonging to the house of the parents of the saint, which formerly stood on this site. Two small columns adorned with mosaic in the choir are, according to the inscription, the remains of a work of 19 columns by Jacobus Cosmas (p. xlviii).

A small piazza is next reached, where the route to Porta S. Paolo (p. 256) turns to the left. The brown door No. 40, to the right in this piazza, with the arms of the Grand Master of the Knights of Malta above it, contains the celebrated \*KEY-HOLS through which St. Peter's is seen at the end of the principal avenue of the garden. (Visitors admitted on Wed. and Sat., from 9 till dusk, when they may also inspect the 'Maltese Villa' and S. Maria Aventina.)

**S. Maria Aventina**, formerly called *del Priorato* (Pl. III, 18), belongs to the Maltese Order, which celebrates its periodical festivals here. This church, founded at a very remote period, was restored by Pius V., and remodelled by the Grand Prior Card. Giov. Batt. Rezzonico from plans by *Piranesi* in 1765.

On the right of the entrance is an ancient sarcophagus, on which the deceased (head unfinished), surrounded by Minerva and the Muses, is represented; the remains of a Bishop Spinelli were afterwards placed in it. Also a statue of Piranesi (d. 1778), and the monuments of several members of the Maltese Order: Grand Master Ric. Caracciolo (d. 1395); Gto. Diedo, Grand Prior of Venice and a nephew of Pope Eugene III.; the 'baillis' Bart. Carafa, Sergio Seripando, and others of the 15th cent.

Adjoining the church is the **VILLA MAGISTRALE**, or residence of the Grand Masters of the Maltese Order (formerly the Priory of the Order). The 2nd floor contains a large \**Saloon*, recently fitted up, and hung with portraits of all the grand masters (74) from Frater Gerhardus (1113) down to the present Grand Master Ceschi. Several relics connected with the Order are also preserved here. The upper floor commands a remarkably picturesque \**View* of Rome, the Campagna, and the mountains. — The garden, which contains one of the finest palm-trees in Rome, affords a similar prospect.

The above-named road ascending from the Via Salara descends in 10 min. to the main road (p. 252), exactly opposite the gate leading to the Protestant cemetery and the Monte Testaccio.

The first road diverging from the Via della Salara (p. 252) to the left, immediately beyond S. Maria in Cosmedin (at the bifurcation of which we take the branch to the right), crosses the Aventine and re-joins the main road near the Porta S. Paolo. In 10 min. we reach **S. Prisca** (Pl. III, 21; usually closed), a very ancient church, but modernised in the 17th century. The old columns have been built into the walls. It perhaps occupies the site of the temple of Diana belonging to the Latin League, and founded by Servius Tullius.

The *Vigna Maccarani* (Pl. III, 17), opposite the church, contains a fragment of the venerable *Servian Wall*, excavated on the slope of the Aventine. (We reach it by traversing the vineyard straight to the end, and then taking the main path to the left.) It consists of large blocks of tufa, placed alternately length and breadthwise

256 IV. **Ancient Rome.**

the **PORTA S. PAOLO** (Pl. III, 16; *comp.*  
*Porta Ostiensis*, is situated the celebrated  
A few hundred paces from the  
to Fiumicino and *Civita*  
small chapel on the  
water and

and, majestically, turned completely on its side.

prophets below them, were executed by F. Agricola and Consoni, in the papal mosaic manufactory. The lower half of the façade, with the Atrium, is approaching completion, and its columns have been erected.

The present ENTRANCE is either from the road on the opposite (E.) side, or by the portico on the N. side. We enter by the former, at the back of the campanile.

The ROOM first entered contains a colossal statue of Gregory XVI., and a few frescoes and ancient mosaics rescued from the fire. To the left is the entrance to the SACRISTY, which contains several good oil-paintings. Over the door the Scourging of Christ (by *Signorelli* ?), on the right a Madonna with SS. Benedict, Paul, Peter, and Justina. Also four single figures of the same saints. — In a straight direction from the entrance-hall several chapels are reached, containing a few ancient but largely restored frescoes. The second to the right contains an entrance into the church, and the last to the left the entrance to the court of the monastery (see below), and another to the church on the right. We first enter the transept, but the following description begins with the nave.

The INTERIOR (130 yds. in length, 65 yds. in width, 75 ft. in height), with double aisles and a transept, borne by columns of granite from the Simplon, is imposing from its vast dimensions and the valuable materials of which it is built. The best survey of it is obtained from the W. end of the nave, a little on one side.

The ceiling of the nave is richly coffered, instead of being open, or entirely flat, like that of the early Christian basilicas. The two yellowish columns of oriental alabaster at the entrance, as well as the four of the canopy of the high-altar, were presented by the Viceroy of Egypt, and the malachite pedestals by the Emp. Nicholas of Russia. Above the columns of the nave and aisles, and in the transept, is a long series of *Portrait-medallions* of all the popes in mosaic (each 5 ft. in diameter). Between the windows in the upper part of the NAVE are representations from the life of St. Paul by *Gagliardi*, *Podesti*, *Consoni*, *Balbi*, etc. The windows of the external aisles are filled with stained glass (apostles and Fathers of the church, with their names surrounded with glories). On the sides of the approach to the transept are the colossal statues of SS. Peter and Paul; the *Confessio*, or shrine, is richly decorated with rosso and verde from the lately rediscovered ancient quarries in Greece.

The CHANCEL ARCH is adorned with *Mosaics* of the 5th cent., executed by order of Galla Placidia, sister of Honorius and Arcadius: Christ with the 24 elders of revelation. On the side next the transept: Christ in the centre, left Paul, right Peter. — Under the arch is the HIGH-ALTAR with a *Canopy* by *Arnolfo del Cambio*, the architect of the cathedral of Florence, and his assistant *Pietro* (1285). — In the TRIBUNE *Mosaics* of the beginning of the 13th cent.: in the centre Christ, with Pope Honorius III. at his feet; on the right SS. Peter and Andrew, on the left Paul and Luke. Under these are the Twelve Apostles and two angels. Below them is the modern episcopal throne. — The LEFT TRANSEPT contains the (1st) CHAPEL OF ST. STEPHEN, with a statue of the saint by *Rinaldi*, and two pictures (Stoning of St. Stephen, by *Podesti*, and the Council of high-priests, by *Coghetti*). (2nd) CAPPELLA DEL CROCIFISSO: in front of the mosaic below it, Ignatius Loyola and his adherents pronounced the vows of their new order, 22nd April, 1541. — On the right, adjoining the apse, the (1st) CAP. DEL CORO, designed by C. Maderna, was spared by the fire. (2nd) CAP. DI S. BENEDETTO, with his statue by *Tenerani*. — By the narrow walls of the TRANSEPT: to the left, altar with the Conversion of St. Paul by *Camuccini* and the statues of St. Romuald by *Stocchi*, and St. Gregory by *Laboureur*; to the right, altar with the Coronation of the Virgin by *Podesti*, and statues of SS. Benedict and Theresa by *Baini* and *Tenerani*. Easter candelabrum dating from the 12th cent.

The MONASTERY of the church has belonged to the Benedictines since  
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A2. It possesses a beautiful \*Court of the 13th cent. (p. xlviii; entrance, see above; keys at the sacristy;  $\frac{1}{2}$  fr.), containing numerous heathen and early Christian inscriptions from the catacombs, and a few fragments of ancient and mediæval sculptures, among them a large sarcophagus with the history of Apollo and Marsyas. The celebrated Carolingian Bible with miniatures (9th cent.) is seldom shown to visitors, but access may be obtained to the inscriptions and portraits of the popes (7th cent.) and the ancient bronze doors of the portal (11th cent.). The monastery is richly endowed, but the situation is so unhealthy that it is deserted during the summer. The principal festivals of the church are on 25th Jan., 30th June, and 28th Dec.

Opposite the church a poor osteria. The taverns on the road  $\frac{1}{2}$  M. farther are favourite resorts. — The *Via delle Sette Chiese*, and *Abbadia delle Tre Fontane*, see pp. 347, 348.

### The Via Appia within the City.

#### *Thermae of Caracalla. Tomb of the Scipios. Columbaria.*

From the Arch of Constantine (p. 237) we follow the VIA DI S. GREGORIO towards the S., leading between the Palatine and Cælius. On the right we observe the two handsome palms of the convent of S. Bonaventura on the Palatine (p. 249), and the arches of the Aqua Claudia (p. 248). After 5 min. S. Gregorio (p. 261) lies on the left, beyond which the Via de' Cerchi (p. 252) diverges to the right. Near the point where the Via S. Gregorio unites with the VIA DI PORTA S. SEBASTIANO (Pl. III, 24, 26), was anciently situated the *Porta Capena*, or Capuan Gate, whence the *Via Appia* issued. We follow the Via di Porta S. Sebastiano to the left.

After 5 min., at the end of the avenue which runs parallel with the street on the right, a road ascends on the right to the church of S. Balbina (Pl. III, 23), situated on the slope of the Aventine, perhaps on the site of an ancient temple, and consecrated by Gregory the Great. The roof is still open, but the church is modernised and destitute of ornament. It contains a relief (Crucifixion) by *Mino da Fiesole* and a monument by *Johannes Cosmas*. (Visitors ring at the gate on the right of the church.) The adjacent building is a Reformatory for young criminals. The old tower commands a fine \*View. — On the way back to the road we also obtain a pleasing view of the Palatine to the left, and of the Cælius, with the Villa Mattei (p. 262) and S. Stefano Rotondo.

After following the Via di Porta S. Sebastiano for about  $\frac{1}{2}$  M., we obtain a view to the left of the Villa Mattei, to which the Via delle Mole di S. Sisto diverges to the left. The road here crosses the turbid streamlet *Marrana*, beyond which, to the right, the *Via Antonina* leads to the ( $\frac{3}{4}$  M. from the Arch of Constantine) ruins of the —

\**Thermae of Caracalla*, or *Antoninianæ* (Pl. III, 23; adm. see p. 116). They were begun in 212 by *Caracalla*, extended by *Helio-gabalus*, and completed by *Alex. Severus*, and they could accommodate 1600 bathers at once. The magnificence of these baths was unparalleled. Numerous statues, including the Farnese Bull, Hercules, and Flora at Naples, mosaics, etc., have been found here; and bare as the walls now are, and notwithstanding the destruction of the roof, they still bear testimony to the technical perfection of the structure. The establishment was quadrangular in form, sur-

ounded by a wall, and had its porticoes, race-course, etc.: length 240 yds., width 124 yds.; total area of grounds 360 yds. in length, by as many in breadth. The use of all the chambers cannot now be ascertained, and the most important only are enumerated here.

We first enter in a straight direction a spacious oblong, once surrounded by columns (*Peristyle*), and containing scanty remains of mosaic pavement. Keeping to the left, we enter a large saloon, which appears to have contained the cold baths (*Frigidarium*). A second peristyle is next entered, corresponding to the former. In the new pavement the places where the columns formerly stood are left open. Around, as in the other rooms, are placed architectural and sculptural fragments, remains of the old pavement, etc. We now proceed to the *Tepidarium*, or lukewarm bath. To the left of the latter is the *Caldarium*, or hot-air bath, a large round space, the vaulting of which has fallen in. The heating apparatus and hot-air pipes have recently been discovered on the right. A small flight of steps by the wall here affords a survey of part of the grounds which surrounded the baths, including the *Stadium*. Other remains of the *Thermæ* are scattered throughout the neighbouring vineyards.



Returning to the Via di Porta S. Sebastiano, we next reach an arboretum on the left; then, a little beyond it, on the right, the ancient church of **SS. Nereo ed Achilleo** (Pl. III, 23, 26; open in the morning), on the site of a temple of Isis, rebuilt by Leo III. about 800, and again by Card. Baronius at the end of the 16th century. Festival, 12th May.

The INTERIOR exhibits the characteristics of an early basilica. At the end of the nave is an ambo on the left, supposed to be of great age

at from S. Silvestro in Capite; opposite is a marble candelabrum for aster-candles, of the 15th cent. Above the arch of the tribune are parts of a mosaic of the time of Leo III.: Transfiguration, with Moses Elias, in front the kneeling Apostles, on the right the Annunciation, on the left the Madonna enthroned (comp. p. xlvii).

The opposite church of *S. Sisto*, restored by Benedict XIII., contains nothing worthy of note. The monastery was dedicated to St. Eusebius by Honorius III. — The *Via della Ferratella* then diverges to the left to the Lateran (p. 268), passing the ruin of a small pile of the Lares.

On the right, a little farther on, is *S. Cesareo* (Pl. III, 26; open Sun. and festival mornings), a small but curious church, mentioned by Gregory the Great, and finally restored by Clement VIII.

**INTERIOR.** In the centre of the anterior portion of the church are two arches, of the close of the 16th cent.; at the farther end, to the left, the old apse with sculptures; Christ as the Lamb, the symbols of the Apostles, the sphynxes; opposite, a modern candelabrum with ancient basis. The side screen of the *PRÆBYTERIUM*, and the decorations of the *HIGH ALTAR* are mediæval. The tribune contains an ancient episcopal throne.

The piazza in front of the church is adorned with an antique column. The ancient *Via Latina*, which traversed the valley of the Tiber and terminated at Capua, diverges here to the left.

The old *Porta Latina* (Pl. III, 28), 5 min. from S. Cesareo, was closed in 1808. Near it, to the left, beyond the old monastery, is the church of *S. Giovanni a Porta Latina* (Pl. III, 29), which was modernised by restorations in 1566, in 1638, and chiefly by Card. Rasponi in 1686. The four antique columns in the portico and ten in the interior are now almost the only objects of interest it contains.

To the right, nearer the gate, is an octagonal chapel of 1509 (perhaps designed by Bramante), named *S. Giovanni in Oleo* from the legend that St. John was thrown into a cauldron of boiling oil at this spot, but having come out unhurt was then set at liberty.

The adjoining Vigna (No. 1; key kept by custodian of the church) contains, to the left, a columbarium (see below) with interesting decorations in stucco and colours, the so-called *Tomb of the Freedmen of Octavia*. A staircase, partly modern, descends to a niche decorated with plaster, below which is a cinerary urn with shells and mosaic. The tomb is vaulted; on the right is an apse with painted vine-wreaths and Victories. Here and along the wall are several *ædiculae*, or cinerary urns in the form of temples, with inscriptions and figures. The vigna commands a fine view of the city. It may be traversed, and quitted by an egress to the *Via di Porta S. Sebastiano*. At the outlet is the tomb of the Scipios.

Farther on in the *Via di Porta S. Sebastiano*, on the left by the cypress, in the Vigna No. 13 (formerly Vigna Sassi) is the famous **Tomb of the Scipios** (Pl. III, 25, 28; uninteresting, candles required, 1/2-1 fr.), discovered in 1780, but now containing a model only of the ancient sarcophagus of peperino, which Pius VII. caused to be removed with the fragments of the others to the Vatican (see p. 309). This sarcophagus once contained the remains of L. Cornelius Scipio Barbatus, Consul in B.C. 298, the eldest member of the family buried here. The bones of the hero, which were found in good preservation, were interred at Padua by Quirini, a Venetian, in order to withdraw them from the gaze of the curious. Here, too, were interred the son of Scipio Barbatus, Consul in 259, many of the younger Scipios, the poet Ennius, and several members of other families and



freedmen. The tomb was originally above the surface of the earth, with a lofty threshold; the interior was supported by walls hewn in the solid tufa-rock. It was probably injured, or at least altered, during the imperial age, when freedmen were interred here; and as it has since been to some extent modernised, it is hardly worthy of a visit.

The adjacent Vigna Codini, No. 14, contains three \**Columbaria* in excellent preservation (1 fr.).

These *Columbaria* are tombs capable of containing a great number of cinerary urns, and so named from their resemblance to pigeon-holes (*columbaria*). They date, as far as can be ascertained, from the imperial age, and were generally constructed by several persons in common, or as a matter of speculation, and each recess could be purchased, or inherited. The names of the deceased were inscribed over the niches (*loculi*) on marble tablets, on which their mode of acquisition of the spot and other remarks were occasionally added. Each niche contained two, or more rarely four *ollae*, or cinerary urns, and was closed by a slab. The nature of the decorations depended of course on the means and taste of the family.

Two of these structures are very similar: steep steps descend into a square vault, supported by a central buttress, which, like the external walls contains a number of niches. The larger building contains 600 cinerary urns. The third columbarium (admission generally denied; additional fee), discovered in 1853, consists of three vaulted passages, into the niches of which are built *ædiculæ* (see above) and small, sarcophagus-like monuments. The adjoining dark passages were used for the interment of slaves.

Immediately within the Porta S. Sebastiano ( $1\frac{1}{4}$  M. from the Arch of Constantine) is the Arch of Drusus, a sadly mutilated monument, which was probably erected in honour of Claudius Drusus Germanicus, B.C. 8. It is constructed of travertine-blocks, partly covered with marble, and still possesses two marble columns on the side towards the gate. It terminated in a pediment, until Caracalla, for the supply of his baths, conducted an aqueduct over it, the brick remains of which seriously mar the effect.

The marble blocks of the Porta S. Sebastiano (Pl. III, 28), formerly Porta Appia, seem to have been taken from ancient buildings. The gate is surmounted by mediæval towers and pinnacles.

With regard to the Via Appia without the city, see p. 349; the Catacombs of Callistus,  $1\frac{1}{4}$  M. from the gate, see p. 342.

### The Cælius.

This once densely peopled hill (165 ft.) is now deserted, like the Palatine and Aventine.

Starting from the Arch of Constantine (p. 237), and following the VIA DI S. GREGORIO (comp. p. 258), or the public walks above it to the left, we reach the Piazza di S. Gregorio. A lofty flight of steps ascends hence to the right to —

S. Gregorio Magno (Pl. III, 24), on the site of the house of St. Gregory's father, dedicated by that pope in 575 to St. Andrew, and afterwards by Gregory II. to his first namesake. In 1633 it

was restored by Card. Borghese, the steps, colonnade, portico, and façade being designed by *Giov. Batt. Soria*. Its reconstruction was begun in 1725. Festival, 12th March.

ENTRANCE COURT, embellished with Ionic pilasters. Under the colonnade in front of the entrance: left, monument of the Guidiccioni of 1643, but with sculptures of the 15th cent.; right, monument of the two brothers Bonsi of the close of the 15th cent. — INTERIOR, with sixteen ancient columns. Over the HIGH ALTAR: St. Andrew, altar-piece by *Balestra*. At the end of the RIGHT AISLE: \*St. Gregory, altar-piece by *S. Badalocchi* (?). Below it a \*Predella: the Archangel Michael with the apostles and other saints, attributed to *L. Signorelli*. Here to the right is a small CHAMBER preserved from the house of St. Gregory, containing a handsome ancient \*Chair of marble and relics of the saint. Opposite, from the left aisle, the left, a \*Ciborium of the 15th cent., disfigured by regilding.

The sacristan ( $\frac{1}{2}$  fr.) now shows three \*Chapels detached from the church, and connected by a colonnade. A fragment of the Servian wall, partly covered with remains of other walls, is observed here. To the right, Chapel of St. Silvia, mother of Gregory, with her statue by *Cordieri*; above it, in the vaulting of the niche, a fresco by *Guido Reni*, greatly damaged. — In the centre the Chapel of St. Andrew. Over the altar: Madonna with SS. Andrew and Gregory, painted on the wall in oils by *Roncalli*. On the right, Martyrdom of St. Andrew (a copy in the Lateran, p. 276), *Domenichino*; on the left, \*St. Andrew, on the way to the place of execution, beholding the cross, *Guido Reni*; two pictures once extravagantly admired. — To the left the Chapel of St. Barbara, with a sitting statue of St. Gregory in marble, said to have been begun by *Michael Angelo*, completed by *Cordieri*. In the centre a marble table with antique feet, at which St. Gregory is said to have entertained twelve poor persons daily. According to the legend, an angel one day appeared and formed a thirteenth.

We now ascend to the N., between remains of old walls, to — S. Giovanni e Paolo (Pl. II, 24), which has existed since the 5th century. The portico, mosaic-pavement in the interior, and architecture of the apse are of the 12th century. The church contains few objects of interest. The sacristan shows a marble slab on which the saints, whose house once stood here, are said to have been beheaded in the reign of Julian the Apostate.

The adjoining Monastery belongs to the Passionists. Below it are large ancient vaults, only partially cleared of rubbish, the object of which is unascertained. Gentlemen are admitted by the upper door of the monastery (ascend to the left from the piazza in front of the church) to the \*Garden, which commands a fine survey of the Palatine, Colosseum, Lateran, S. Stefano Rotondo, etc. ( $\frac{1}{2}$  fr.).

27) On the right is the entrance to the \*Villa Mattei (Pl. III, 24, restored (*Villa Caelimontana*). It contains few antiquities, but the grounds and points of view are worthy of a visit. (Visitors admitted after 2 p.m. on leaving their cards.)

We now continue to ascend the street flanked by walls, and reach the Arch of the Consuls *Dolabella* and *Silanus* (Pl. III, 27), constructed of travertine in A. D. 10, and apparently belonging to an abueduct.

Near this, on the right, No. 8, is the portal of an old hospital

which once belonged to the small church of *S. Tommaso in Formis* (Pl. III, 24), situated behind it. The interesting mosaic-medallion, above the door, representing Christ between a black and a white slave, was executed in the 13th cent. by two masters of the Cosmas family, and is an allusion to the order of Trinitarians founded in 1198 for the purpose of ransoming Christian slaves.

To the left is the street descending to the Colosseum (p. 234). On the right lies the oblong **PIAZZA DELLA NAVICELLA** (Pl. III, 27), so called from the small marble boat copied by order of Leo X. from the ancient original formerly in the portico of the church.

The church of **S. Maria in Domnica**, or *della Navicella*, one of the oldest deaneries of Rome, was rebuilt by Paschalis I. in 817, to which era the columns of the nave and tribune belong; the portico, erected by Leo X., is said to have been designed by *Raphael*.

**Interior.** The NAVE rests on eighteen fine columns of granite; above, below the ceiling, is a frieze painted by *Giulio Romano* and *Perino del Vaga* (in grisaille; genii and lions in arabesques), afterwards retouched. The arch of the TRIBUNE rests on two columns of porphyry; the mosaics date from the 9th cent., but were freely restored under Clement XI.; above the arch, Christ between two angels and the apostles, below are two saints; in the vaulting, the Madonna and Child imparting blessings, on each side angels, Paschalis I. kissing her foot; beneath all the figures spring forth flowers. — The church is open on the 2nd Sunday of Lent only.

Opposite this church, but not accessible from the Piazza della Navicella, rises *S. Stefano Rotondo*. We follow the *Via di S. Stefano* to the left, pass through the first green door on the right, and ring a bell to the right under the porch.

**S. Stefano Rotondo** (Pl. III, 27) is very interesting on account of its construction, and, though greatly diminished in extent, is the largest circular church in existence. It was erected at the close of the 5th cent. by Simplicius, and afterwards gorgeously decorated with marble and mosaics. It then fell to decay, but was restored by Nicholas V. In the original edifice, the diameter of which was 70 yds., the present external wall formed the central row of columns, while another lower wall, decorated with pilasters, 11 yds. distant, and still traceable round the church, formed the circumference. The church thus consisted of three concentric rings, intersected by two transepts. Nicholas V. shut out the external wall, and filled up the spaces between the central columns with masonry, with the exception of a few projecting chapels. The roof is rudely constructed of wood. The old entrance was on the E. side. In the present portico, erected by Nicholas, on the right, is the ancient episcopal throne, from which Gregory the Great delivered one of his homilies. Festival, 26th Dec.

**INTERIOR.** To the left of the entrance, an altar-niche with mosaic of the 7th cent.; farther on, to the left, a chapel with (l.) a fine monument of the beginning of the 16th cent. Most of the fifty-six columns are of granite, a few of marble. Fearful scenes of martyrdom on the lateral walls, by *Tempesta* and *Pomarancio* (much retouched). In the centre a canopy of wood. The dome is borne by two lofty columns of granite and two pillars.

Beyond the church the *Via di S. Stefano* leads past the exten-

64 **IV. Ancient Rome.** ROME. S. Clemente.

ve fragments of an ancient aqueduct in 5 min. to the vicinity of the Lateran (p. 268).

**S. Clemente. The Lateran.**

From the Colosseum (p. 234; Pl. II, 24) three streets run to-  
 wards the S.E.: to the left the Via Labicana to the Thermæ of Titus  
 (p. 237), to the right the Via de' Quattro Santi to SS. Quattro Coro-  
 nati (p. 267), joining the following street near the Lateran; and  
 lastly, between these, the VIA DI S. GIOVANNI IN LATRANO (12 min.  
 long) to the Piazza of the Lateran and the Porta S. Giovanni. The latter  
 street leads in 5 min. to a small piazza, where on the left rises —  
**S. Clemente** (Pl. II, 27; side-entrance from the street generally  
 open; if not, visitors ring at the principal door under the portico),  
 one of the best-preserved basilicas of Rome, where recent excavations  
 owing to the most praiseworthy exertions of Prior Mullooly have yielded  
 some very interesting results. Below the present church, three dif-  
 ferent layers of masonry have been brought to light, the first being  
 of early Christian, the second of imperial, and the third of republican  
 origin. The Christian basilica (now the lower church) is mentioned  
 by St. Jerome as early as 392, and in 417 was the scene of a council  
 of the church. It was almost entirely destroyed in 1084 on the entry  
 of Robert Guiscard into Rome, and in 1108 Paschalis II. erected on  
 its ruins the present upper church, with which he incorporated se-  
 veral ornaments of the lower, such as the choir and the ambos. The  
 upper church also underwent frequent restoration, and was finally  
 decorated with considerable taste by Clement XI., who however  
 unfortunately added the unsuitable by Clement XI., who however  
 according to Roman tradition, and was the third successor of St. Pe-  
 ter, and suffered martyrdom in the Black Sea. This church, which  
 stands on the traditional site of his house, gives a title to a cardinal,  
 and belongs to Irish Dominicans.

From the principal gate in the Via di S. Clemente, we first en-  
 ter the Atrium, surrounded by a colonnade and paved with frag-  
 ments of marble (giallo and verde antico), and beyond it the **UPPER**  
**Church**, consisting of nave and aisles, but, like all genuine ba-  
 silicas, without a transept. Comp. p. xlvii.

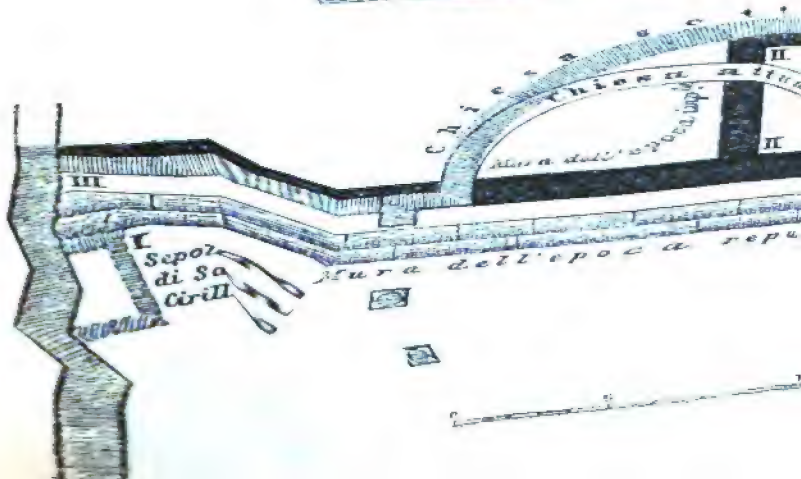
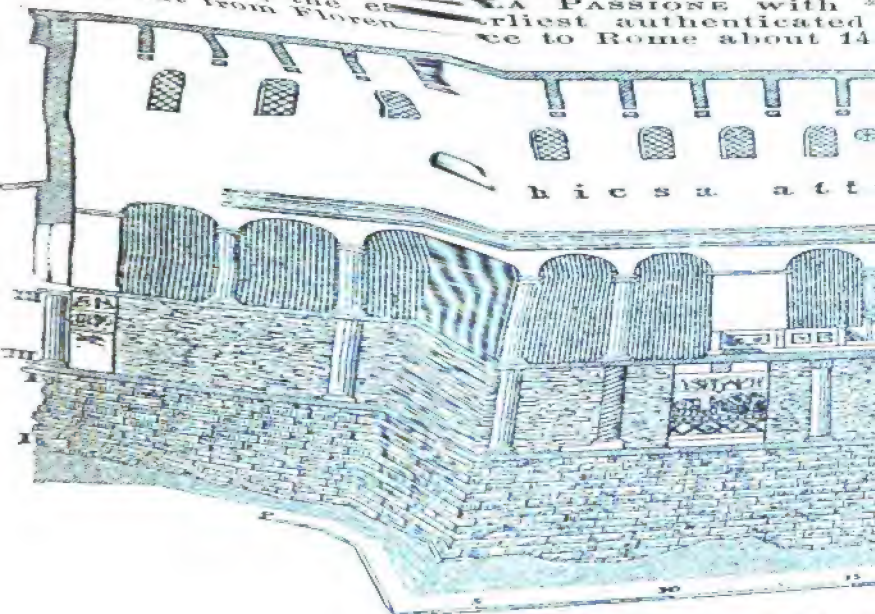
**Interior.** The NAVE with its flat ceiling is separated from the aisles  
 by sixteen antique columns, and contains the **Screen of the choir** and  
 the **Ambos** from the lower church, and the **monogram of Pope John VIII.**  
 (key kept by the sacristan). The **Canopy** with four columns of pa-  
 vonazzetto dates from the time of Paschalis II. (p. xlviii). — In the TRIBUNE  
 is an ancient episcopal throne, restored in 1108. **Mosaics** (p. xlix) of the  
 with the Symbols of the Four Evangelists, lower down the city  
 below them Isaiah, lower down the city, with John and Mary  
 and Clement, below them Jeremiah, lower down the city, with John and Mary  
 On the vaulting: Christ on the Cross, with John and Mary  
 by the apse, Christ and the apostles, below which are the thirteen lambs.  
 — On the walls by the tribune, monuments of the close of the 15th cent.  
 in the chapel at the end of the RIGHT AISLE a statue of John the Baptist

S. Clemente.

ROMA

by Donatello's bro  
the CAPELLA DEI  
15th cent., the es  
went from Floren

her Simone. — To  
LA PASSIONE with  
earliest authenticated  
ce to Rome about 14



Gabriel Condulmer, Cardinal of S. Clemente, and afterwards Pope Eugene IV., and show indications of the immaturity of the artist. On the arch over the entrance the Annunciation. To the left, near the entrance, St. Christopher. On the wall behind the altar a Crucifixion; on the left, scenes from the life of St. Catharine: above, she refuses to worship a heathen idol; she teaches the king's daughters in prison; below, she disputes before Maxentius with the doctors; an angel breaks the wheels on which she was to be broken; her execution. The paintings on the window-wall, greatly damaged, probably referred to St. Clement.

As above mentioned (p. 264), and as the annexed plan and sections show, there exist below the present church several still older strata of masonry. Lowest of all, and forming a right angle, are two massive walls, constructed of blocks of stone quarried on the Cælius itself (No. I. in the ground-plan and in the section). As the stones are more carefully hewn and jointed than those of the Servian wall, these substructions cannot be dated farther back than the republican epoch. Above these are remains of workmanship of the imperial era, executed in the 2nd cent. after Christ (No. II. in the ground-plan and in the section; see also p. 267). Upon these foundations in the 4th cent. was erected the Christian basilica which now forms the \*LOWER CHURCH (No. III. in the ground-plan and in the section), the altar of which stood at the point marked *a* in the section. This seems to have been a much grander edifice than the church afterwards superimposed, its nave having been as broad as that of the upper church and one of its aisles put together (see ground-plan), and the lower apse was accordingly wider than the upper. During the construction of the upper church the lower was entirely covered up, and the two churches were never in use at the same time. It is only since 1855 that the lower has been again rendered accessible, and it is now shown by the sacristan, who provides a light (fee 1 fr.). In order, however, to obtain a distinct idea of the original structure, which has been considerably marred by alterations, the visitor should visit it on 23rd Nov., 1st Feb., or on the second Monday in Lent, on which days the lower church is illuminated. The entrance is from the sacristy of the upper church (in the right aisle), on the walls of which are hung copies of the frescoes in the lower church, and plans comparing the upper with the lower part of the edifice.

A broad marble staircase, with inscriptions on the walls from the time of Pope Damasus, descends to the VESTIBULE in which the nave and aisles of the lower church terminate. The aisles alone have remained in their original condition, while in the nave additions of three distinct periods are observable. The newest are the buttresses constructed during the recent excavations for the support of the upper church, and recognisable by their whitewash. The older additions consist of the wall between the columns of the right aisle, and the lateral wall on the right, both built on the occasion of the erection of the upper church, the former for the support of the external wall above, the latter to sustain the right row of columns above. The most ancient alterations were made at a period when the lower church was still in use, and consist of masonry built round the columns of the left aisle, adorned, like the outer walls, with frescoes, some of which are in excellent preservation. — The \*Frescoes date from different periods, extending over seven centuries. We begin with the —

**VESTIBULE.** Immediately to the left by the staircase is a female head with a halo, believed by De Rossi to date from the 5th cent. — Farther on, under the first arch on the left, \*Christ blessing in the Greek mode, with first, middle, and little finger extended, between the archangels Michael and Gabriel and SS. Andrew (l.) and Clement (r.). Before him kneel SS. Cyril and Methodius (9th or 10th cent.). The figures in this, as well as in the following scenes, have their names attached. — Opposite (on the right), a Mother finds at the altar of St. Clement her child who had been swallowed up by the sea and thrown on shore a year later. Under it the family of the donor grouped round the medallion portrait of St. Clement. To the right is the dedication: *Ego Beno de Rapiza pro amore dei et beati Clementis pingere feci* (11th cent.). — On the right, farther on, the Transference of the relics of St. Cyril from the Vatican to St. Clemente in the reign of Pope Nicholas, with the dedication: *Ego Maria Macellaria pro timore Dei et remedio anime mee haec pingere feci*. — At the end of the vestibule on the right is the entrance to the —

**LEFT AISLE.** Over the door of the latter are three badly preserved frescoes, of which that in the centre appears to represent the resuscitation of a child. Two only of the frescoes at the end of this aisle are distinguishable: on the posterior wall in the corner, St. Cyril before the Emp. Michael; on the lateral wall, a Youth baptised by St. Methodius (10th cent.).

The **NAVE** is now entered through the arch in the right wall. Here, immediately to the left, is a \*Fresco in three sections, one above the other. Half of the uppermost, the Enthronement of St. Clement, is destroyed. That in the centre represents St. Clement celebrating mass; on the right Theodora converted to Christianity and her husband Sisinius struck with blindness; the smaller figures on the left are those of the donor Beno and his wife. Below it is also the dedicatory inscription: *Ego Beno de Rapiza cum Maria uxore mea*, etc. The lowest represents Sisinius causing a column to be bound instead of St. Clement (11th cent.). The lateral surfaces of this pillar are also adorned with frescoes (l. St. Antony, Daniel in the lions' den; r. St. Egidius, St. Blasius), but the adjoining wall prevents them from being seen. Farther on towards the vestibule, on the same wall, is another and larger \*fresco in three sections. The highest, now half obliterated, represents Christ between Michael and St. Clement (l.), and Gabriel and Nicholas (r.). In the centre are three scenes from the life of St. Alexius, placed one above the other as is the case with scenes on Roman sarcophagi: a. Alessius returns unrecognised to Rome as a hermit; b. Pope Boniface I. blesses the dying man; c. The betrothed of the dead man recognises his corpse. The lowest of the three frescoes is of a decorative character with flowers and birds. — At the end of this wall are three scenes from the life of Christ. Next to them, on the wall of the vestibule, on the right, the Crucifixion, on the left, the Assumption. Over the latter, Christ borne by four angels; at the corners St. Vitus (r.) and Leo IV. (l.) with the inscription *S. Dom. Leo IV. P. P. Ro.*, and the square nimbus with which living persons were usually represented (9th cent.).

The frescoes of the external wall of the **RIGHT AISLE** are almost obliterated. A niche here contains a group of Mary with Jesus. On the arch above, Christ (beardless), with figures of angels and saints on each side.

Below the apse are the remains of **BUILDINGS OF THE IMPERIAL AGE** (No. II., marked black, in the plan), built of brick. The first of the three adjoining chambers is enriched with stucco. The next is an antechamber to a *Chapel of Mithras*, in which the statue of the Good Shepherd (!) was found. These chambers are damp and partly filled with water. A staircase descends to them at the end of the right aisle.

A transverse street opposite to S. Clemente leads to the **VIA DE' QUATTRO SANTI**, which then ascends to the left to the church of —

**SS. Quattro Coronati** (Pl. II, 27; entrance by the gate of the Ospizio di Orfane), dedicated to SS. Severus, Severianus, Carpo-phorus, and Victorinus, who suffered martyrdom under Diocletian. Five sculptors, who met with a similar fate for refusing to mak-

images of heathen gods, are also revered here. and this is accordingly a favourite church with the 'scarpellini' or stone-masons. to whom the chapel of S. Silvestro belongs. The date of the foundation is very remote, and the materials were probably partly obtained from some ancient structure. After its destruction by Robert Guiscard, it was rebuilt by Paschalis II. in 1111, restored under Martin V. by Card. Alph. Carillo, and afterwards partly modernised. Keys in the anterior court, on the right ( $1\frac{1}{2}$  fr.).

The church now has two ENTRANCE-COURTS, a peculiarity owing to the diminution of its size on one of the occasions when it was restored, probably by Paschalis II. It originally extended over the whole of the second court, and its former breadth is indicated by the ancient columns built into the walls of this court. The disproportionate size of the tribune in the interior is thus accounted for. — On the right, under the corridor in front of the entrance to the second court, is the *Capp. di S. Silvestro*, consecrated under Innocent IV. in 1246, containing valuable, though unattractive ancient paintings from the life of Constantine, in the Byzantine style. — The INTERIOR consists of nave and aisles with galleries. The tribune is decorated with tasteless frescoes by *Giovanni da S. Giovanni*. Festival, 8th Nov.

The adjoining nunnery has an orphan-school under its management.

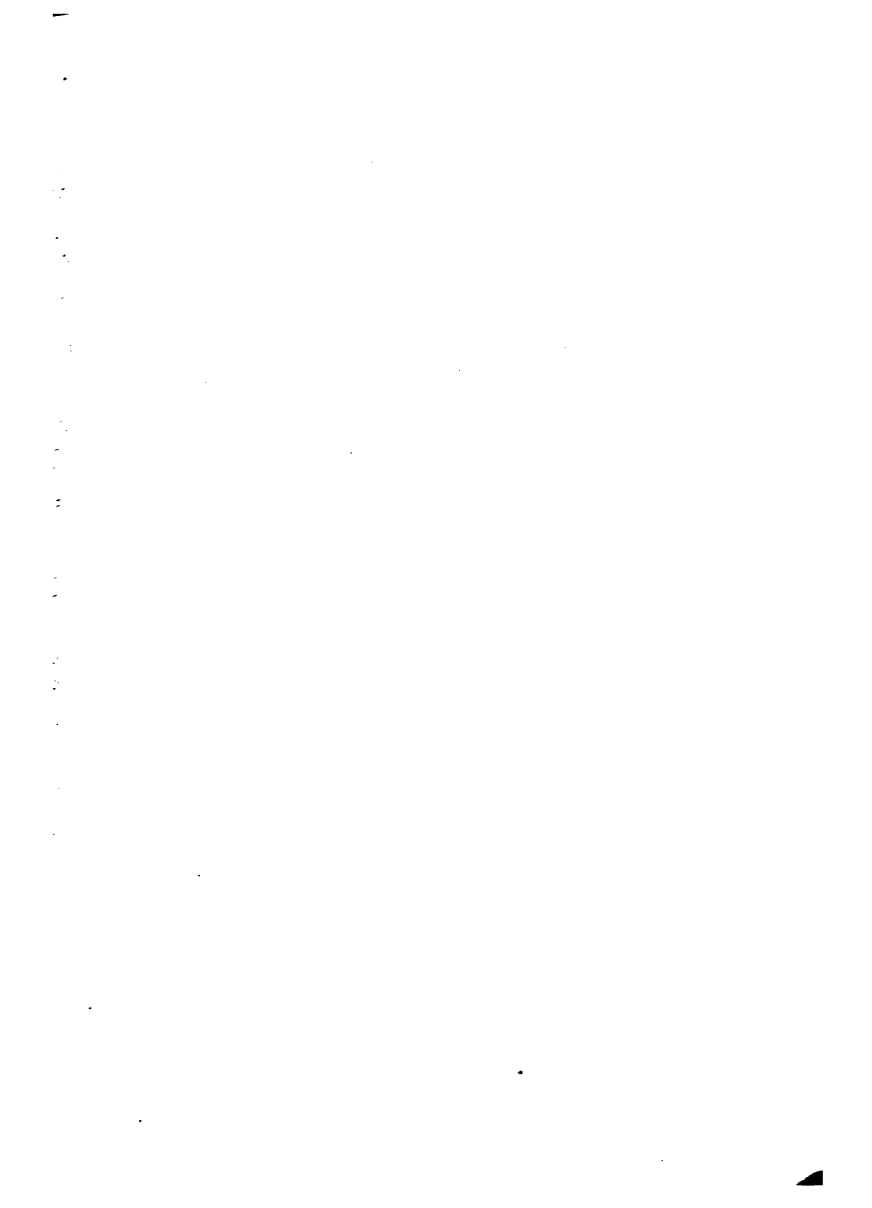
To the right, farther on in the Via S. Giovanni, is the *Villa Campana*; the valuable antiquities it formerly contained are now in Paris and St. Petersburg. We next enter the spacious and quiet —

**Piazza di S. Giovanni in Laterano** (Pl. II, 30), the buildings in which were chiefly erected by Sixtus V. On the right is a large *Hospital for Women*, with about 600 beds, belonging to the obstetric department of the Sapienza. The *Via Merulana* then diverges to the left to S. Maria Maggiore (see p. 183). On the opposite side of the piazza is the baptistery of *S. Giovanni in Fonte* (p. 271). Farther on is the transept-façade of *S. Giovanni in Laterano* (p. 269), and before it the *Lateran Palace* with the museum (p. 272).

In the centre rises an *Obelisk* of red granite, originally erected by King Thothmosis III. (B.C. 1597-60) in front of the temple of the Sun at Thebes, and brought by Constantius to the Circus Maximus in 357. In 1587 it was discovered there in three pieces, and in 1588 was erected by Sixtus V. on its present site. This is the largest obelisk in existence, being 104 ft. in height, or with the pedestal 153 ft., and about 600 tons in weight. Opposite the N. side of the Palace of the Lateran, on the left, is the entrance-gate to the *Villa Massimo*, see p. 276.

Facing us, on the extreme E. side of the piazza, is the edifice containing the *Scala Santa*, a flight of twenty-eight marble steps from the palace of Pilate at Jerusalem, which our Saviour is said to have once ascended. They were brought to Rome in 326 by the Empress Helena, and may only be ascended on the knees. They are now protected with a covering of wood. The two adjoining flights are for the descent. At the foot of the steps are two marble groups by *Giacometti*, Christ and Judas, and Christ before Pontius





**Lateran.**

To the right, farther on in the Via S. Giovanni, is the *Villa Cambrana*; the valuable antiquities it formerly contained are now in Paris and St. Petersburg. We next enter the spacious and quiet — *Piazza di S. Giovanni in Laterano* (Pl. II, 30), the building in which were chiefly erected by Sixtus V. On the right is a large Hospital for Women, with about 600 beds, belonging to the obstetric department of the *Sapienza*. The *Via Merulana* then diverges to the left to S. Maria Maggiore (see p. 183). On the opposite side of the piazza is the baptistery of S. Giovanni in Fonte (p. 271). Farther on is the transept-façade of S. Giovanni in Laterano (p. 269), and before it the *Lateran Palace* with the museum (p. 272).

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## S. Giovanni in Laterano.

Pilate. — At the top of the (not accessible only part of in 1278 by a contains a C on wood, at Villa Wolk

From the adjoining angle, to the left, the street diverges

To the E. of the piazza S. GIOVANNI (Pl. II, 33), towards lies the spacious P

di Porta S. Giovanni in Laterano is turned. In front of the church

and to the Campagna is enjoyed.

To the left, by the Scala Santa, is a tribune erected by Bene

dict X V., with copies of the ancient Mosaics from the Triclinium of

Leo I I., or principal dining-room of the 8th century. The originals were

pieces are from drawings of the 8th century. Their subject is the

destroyed in the pontificate of Clement XII. The original was

union of spiritual and temporal power effected by Charlemagne. In

the centre, Christ sending out his disciples; on the left, Christ

enthroned delivers the keys to Pope Sylvester and the banner to

the Emp. Constantine; on the right, St. Peter presenting the papal

stole to Leo and the banner to Charlemagne. — At the back of

the tribune we obtain a survey of the Aqua Claudia (p. 248). An

avenue leads hence in 5 min. to S. Croce in Gerusalemme (p. 183).

The Porta S. Giovanni, named after the church, was erected in

1574, taking the place of the ancient Porta Asinaria, now closed,

which stood a little to the right. Route to the Campagna, see p. 355.

\*S. Giovanni in Laterano (Pl. II, III, 30; comp. ground-plan),

'*omnium urbis et orbis ecclesiarum mater et caput*', was the principal

church of Rome after the time of Constantine the Great. The em-

## ROME.

steps is the *Sancta Sancta* private chapel of the pope, preserved. It was the 9th cent. style, another Cosmas now preserved. — The

by Luke, and other relics. — The to the left, the street diverges

just described lies the spacious P S. GIOVANNI (Pl. II, 33), towards lies the spacious P

Giovanni in Laterano is turned. In front of the church Campagna is enjoyed.

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Leo I I., or principal dining-room of the 8th century. The originals were

The FAÇADE, with a portico and an open loggia above it, is the best of this description in Rome. From this loggia the Pope used to pronounce his benediction on Ascension-day.

In the PORTICO (33 ft. deep, 174 ft. long), to the left, is an ancient statue of Constantine the Great (Pl. 1), found in his Thermæ. Of the five entrances the *Porta Santa* (Pl. 2) on the right is closed, but is opened in the year of jubilee. The central entrance (Pl. 3) has two bronze doors with garlands and other decorations.

Interior. The NAVE (426 ft. in length), flanked by double aisles, is borne by twelve pillars, the work of *Borromini*, partly enclosing the ancient columns. In the niches are the Twelve Apostles, of the school of *Bernini*; reliefs by *Algardi*. Over these are the figures of twelve prophets. The Ceiling, said to have been designed by *Michael Angelo*, is more probably by *Giacomo della Porta*. The richly inlaid pavement dates from the time of Martin V. On the right and left at the end of the nave are the only two ancient granite columns now visible. Below, in front of the *Confessio* (Pl. 4), is the "Monument of Pope Martin V. (d. 1431), in bronze by *Simone*, brother of *Donatello*. — In the centre of the TRANSEPT, which is raised by four steps, is the "Canopy (Pl. 5), a beautiful work of 1367, lately restored, with paintings by *Barna da Siena*, dating from 1390, but freely restored. It contains numerous relics, including, it is said, the heads of SS. Peter and Paul. Below it is the high-altar (*altare papale*), at which the pope alone reads mass, containing a wooden table from the catacombs which is said to have been used as an altar by St. Peter. The transept was restored under Clement VIII. by *Giac. della Porta* (1603) and adorned with frescoes. Here to the left is the great Altar of the Sacrament (Pl. 6), with four ancient columns of gilded bronze, which once belonged to the original basilica. — The CHOIR CHAPEL (Pl. 7; generally closed), to the left of the tribune, contains a portrait of Martin V. by *Scip. Gaetano*, and an altar-piece by the *Car. d'Arpino*. Carved choir-stalls by *Girol. Rinaldi*.

The TRIBUNA (Pl. 8) and ambulatory are undergoing restoration, and portions of them are therefore at present boarded up. The ancient apse, with its precious mosaics, was to have been moved back to a considerable distance in order to enlarge the church; but owing to numerous difficulties and remonstrances, the works have been suspended for the present by order of Leo XIII. The mosaics by *Jacobus Torriti* (p. xlix; 1290; or perhaps older works restored by him) represent the Saviour enveloped in clouds; below at the sides of a cross, (l.) the Virgin, at whose feet Nicholas IV. kneels, SS. Francis, Peter, and Paul, and (r.) John the Baptist, St. John, St. Andrew, and other saints. To the right in the transept two fine columns of giallo antico. Adjoining the organ is a monument to the philologist Laurentius Valla (d. 1465), a canon of this church. — The AMBULATORY, called '*Portico Leonino*' from having been constructed by Leo I., entered to the right behind the tribune, is embellished on each side with mosaic tablets, the subjects of which relate to the construction of the church; farther on, to the right, the kneeling figure of a pope (10th cent.); to the left in the centre, an altar with ancient crucifix, on each side statues of Peter and Paul (Pl. 10), of the 10th cent. — Farther on, to the right, the entrance to the SACRISTY (Pl. 11), the inner bronze doors of which date from 1196. It contains the monument of Fulvius Ursinus, a canon of this church (d. 1600); an 'Annunciation by *Marcello Venusti* after a drawing by *Michael Angelo*; statue of John the Baptist in wood by *Donatello*; cartoon of *Raphael's* Madonna di Casa d'Alba (original at St. Petersburg). — At the end of the choir passage is a handsome marble sanctuary (Pl. 12), dating from about 1500; near it the *Tabula Magna Lateranensis*, or list of relics.

AISSLES. At the back of the first pillar on the right in the nave (Pl. 13), \*Boniface VIII. between two cardinals proclaiming the first jubilee (1300), by *Giotto*. ON THE RIGHT: The 2nd chapel (Pl. 14) belongs to the Torlonia family, and is richly decorated with marble and gilding; over the altar, \*Descent from the Cross, a marble relief by *Tenerani* (a custodian opens this and other chapels, 1/2 fr.). The 3rd chapel (Pl. 15), belonging to the *Massimi*, constructed by *Giac. della Porta*, contains the Crucifixion, an altar-piece by

*Sermoneta*. Farther on in the right aisle, the monument (Pl. 16) of Card. Guissano (d. 1287). — ON THE LEFT: The \*1st chapel, that of S. Andrea Corsini (Pl. 17), designed by *Galilei* in 1734, contains ancient columns and a large vessel of porphyry from the portico of the Pantheon, in front of the bronze figure of Clement XII. (Corsini, d. 1740); the walls sumptuously inlaid with precious stones. Below the chapel is the burial-vault of the Corsini, with a \**Pietà* by *Bernini* (?). During the excavation of the latter were found the antiques now in the Pal. Corsini.

The sacristan conducts visitors to the left from the last chapel (Pl. 18) into the interesting \**Monastery Court*, of the 13th cent., with numerous small spiral and inlaid columns. The effect has unfortunately been marred by the introduction of windows between the columns, and parts of the four passages have been partitioned off; but the latter arrangement, it is hoped, is only temporary. Various fragments from the old church are deposited in the passages. The monastery was founded at the end of the 6th cent. by Benedictines from Mte. Casino.

The *Portico* of the right transept, opening on the Piazza S. Giovanni in Laterano, was erected by Sixtus V., the founder of the palace (see below), while the small campanili, standing far apart, were built by Pius IV. The hall below, to the right (Pl. 19); contains a bronze statue of Henri IV. of France, by *Nic. Cordieri*.

In the S.W. angle of the Piazza S. Giovanni in Laterano is the octagonal \**Baptistery*, *Il Battistèro*, or *S. Giovanni in Fonte* (Plan of Rome, II, 30), where according to a Roman tradition, Constantine the Great was baptised by Pope Silvester in 324 (the fact, however, being that his baptism did not take place till 337, shortly before his death). Sixtus III. (d. 440) is regarded as the true founder. This was long the only baptistery at Rome, and afforded a model for all later buildings of the kind. In 461 Pope Hilarius added to the baptistery the *Oratories of St. John* and *John the Baptist* on the E. and W. sides respectively, and about the year 640 John IV. added the *Oratory of S. Venanzio*, adjoining that of St. John. Leo X. roofed the baptistery with lead, and his successors decorated and modernised it.

The Baptistery has two ENTRANCES, one from the piazza, and one from the court, which we reach on the left on leaving the right transept of S. Giovanni in Laterano. The latter entrance is adorned with two ancient columns of porphyry with their architrave, built into the wall here by Sixtus III., and first leads into the portico, mentioned below.

From the piazza we at once enter the precincts of the BAPTISTERY itself. It is divided into a central space and surrounding passage by eight large columns of porphyry with an antique architrave in marble, which are said to have been presented by Constantine. In the centre is the font in green basalt. The frescoes are by A. Sacchi, Maratta, and others. — Adjacent, to the right, is the ORATORY OF JOHN THE BAPTIST, containing a statue of the saint in bronze by *L. Valadier*, executed in 1772 (after Donatello), and placed between two columns of serpentine. The bronze doors, presented by Hilarius, are said to have been brought from the Thermæ of Caracalla. — On the left, opposite this oratory, is the ORATORY OF ST. JOHN, with bronze doors of 1196, and adorned with \**Mosaics* (5th cent.) representing birds and flowers on a golden ground. The statue of the saint, between two alabaster columns, is by *Landini* (d. 1594). — The door in the centre leads into the former PORTICO (*Porticus S. Venantii*),

as the chief entrance was originally from the court. In 1154 the portico was converted into two chapels. The apse to the left is enriched with handsome *Mosaic* of the 5th cent., consisting of gold arabesques on a blue ground. Over the door to the Baptistery is a Crucifixion, a relief in marble, of 1194. — A fourth door in the Baptistery leads into the *Oratorio di S. VERNANZIO*, with rich mosaics of the middle of the 7th cent.

Adjoining S. Giovanni in Laterano, on the N., is the —

**Palazzo del Laterano** (Pl. II, 30), to which, together with the Vatican (p. 289) and Castel Gandolfo, the privilege of extraterritoriality was secured by a law of 13th May, 1871. This was the residence of the popes from the time of Constantine down to the migration to Avignon. The old palace was much larger than the present, and included the Sancta Sanctorum Chapel (p. 269). After a great fire in 1308 it lay in ruins, but these were removed, and the new palace erected by *Domenico Fontana*, by order of Sixtus V. in 1586. As it remained unoccupied, it was converted by Innocent XII. into an orphan-asylum in 1693. In 1843 Gregory XVI. set apart the palace for the heathen and Christian antiquities for which the Vatican and Capitoline museums no longer afforded space, and named it the **\*Museum Gregorianum Lateranense**, a collection which has since then steadily increased in importance (adm. daily, except holidays, 9-3). The entrance is by the portal in the piazza opposite the obelisk (p. 268); visitors ring on the right in the passage. Compare ground-plan.

On the ground-floor is the so-called **\*Museo Profano**, a collection of ancient sculptures, including several admirable works. There are neither catalogues nor numbers, but the custodian ( $\frac{3}{4}$ -1 fr.) is well informed. A scientific German catalogue was published by Benndorf and Schöne at Leipsic in 1867.

We begin on the right, under the arcades of the entrance-wing.

I. Room. Entrance-wall: relief of the Abduction of Helen; tomb-relief (warrior's farewell); priest of the oracle of Dodona (fountain-relief). Left wall: two pugilists, named Dares and Entellus (in relief); bust of Marcus Aurelius; Trajan (head restored by Thorvaldsen) accompanied by senators (relief from Trajan's Forum); in front of the latter a statuette of Nemesis; Nymph suckling a child, perhaps the infant Pan, in relief. Right wall: sarcophagus-reliefs (p. xlii) of Mars and Rhea Silvia (the latter being a likeness of the deceased woman); Diana and Endymion; Adonis; Diana and Endymion. In the centre a mosaic with pugilists, from the *Thermae of Caracalla* (see 1st floor, p. 276). — II. Room: interesting architectural fragments, especially from the Forum of Trajan. Fragments of a **\*Frieze** in the centre of the walls of the entrance, the egress, and that on the right merit inspection. — III. Room: by the entrance-wall a statue of *Æsculapius*. Right wall: **\*Antinous** (head new), found at Ostia. Wall of egress: child's sarcophagus with scenes of pugilism. In the window several handsome feet of tables. — IV. Room: on the entrance-wall, **\*Me-**



Lateran.

daughters of Peleus, a beautiful Greek relief. On the board above (numbered 762) a beautiful small head of a female satyr. Statue of Germanicus. Right wall: \*Statue of Mars. Wall of egress: Replica of the reposing satyr of Praxiteles (p. xxxiii). On a cippus: \*Bust of the youthful Tiberius. In the first window: basis of a column from the Basilica Julia. In the centre a beautiful basin of Iumacchella (a kind of shell-marble).

We now cross the passage to the —

V. Room. Right wall: Roman portrait-bust; statue of Pan; a Muse; statue of nymph; \*Cinerary urn with representation of a cock-fight. In the centre: sacrifice of Mithras (found near the Scala Santa); stag of basalt; a cow. — VI. Room: collection of sculptures from Cervetri, the ancient Cære, probably found among the ruins of a theatre. Entrance wall: left, circular altar with Pan and two dancing Horæ; on it, a colossal portrait-head (perhaps Augustus); right, statue of an emperor, head new. Right wall: draped statue; colossal sitting figures of Tiberius and Claudius, between them the younger Agrippina; toga statue (perhaps the elder Drusus). Wall of egress: statue of an emperor; bust of Caligula. In front of it: relief with representation of the deities of three Etruscan cities (Vetulonia, Volci, Tarquinii). On the pillar between the windows: female portrait-statue (perhaps Drusilla). In the centre, two sleeping Silens (from a fountain); altar with representation of sacrifice. — VII. Room. On the right: \*Dancing Satyr, found near S. Lucia in Selce, possibly from a group by Myron: Marsyas endeavouring to pick up the flutes thrown away by Athena, and staggering backwards on the appearance of the goddess (p. xxxii). By the door: (r.) head of Paris (?); (l.) barbarian monarch. Left wall: Apollo. Opposite the entrance: \*Sophocles, one of the most beautiful ancient portrait-statues in existence, found at Terracina in 1838. 'In the statue of the poet the sculptor has endeavoured to produce a type of perfect manhood, to portray the self-reliance of genius and the unruffled dignity of manly beauty; and he has accomplished his object by the general grandeur of his design, the easy attitude and noble symmetry of the figure, and the attitude of the head; while the broad and lofty forehead, the gentle and imaginative eye, the firm cheek, and the earnest but benevolent mouth complete the picture of a man who has attained the zenith of human excellence and happiness' (Benndorf & Schöne). — VIII. Room: Entrance-wall: left, relief of a poet, with mask, and a Muse; right, sarcophagus with the Calydonian hunt; above it small head of a sleeping nymph. Left wall: Meleager slain by Apollo. In the centre: \*Statue of Poseidon, found at Porto. — IX. Room, containing numerous architectural fragments brought to light by the excavations in the Forum and the Via Appia. Entrance-wall: sarcophagus-relief with masked Cupids bearing garlands. Wall of egress, to the left by the door: small head

of Victory. In the centre: triangular \*Ara with Bacchanalian dances. — X. Room: chiefly sculptures from the tombs of the Haterii, on the Via Labicana near Centocelle, found in 1848. Entrance-wall: male and female portrait-busts; between them relief of a large tomb, with powerful lifting-machine adjacent. Right wall: relief of the laying out of a dead woman, surrounded by mourners. Wall of egress: relief with representation of Roman buildings, among which the Colosseum is distinguishable. Above it a relief with Mercury (broken), Ceres, Pluto, and Proserpine. In the centre: Cupid on a dolphin.

We next cross a second passage to the —

XI. Room. The sculptures are chiefly from the tombs on the Via Latina (p. 353). Entrance-wall: to the left sleeping nymph, statues of Liber and Libera. Right wall: several statues of the bearded Bacchus; sarcophagus with the Seasons; Ephesian Diana; sarcophagus with Adonis. Wall of egress: large sarcophagus tomb-relief (farewell-scene). In the centre: large sarcophagus with triumphal procession of Bacchus. — XII. Room. Entrance-wall: (l.) youthful Hercules; (r.) \*Sarcophagus with the story of Orestes (death of Ægistheus, etc.). Right wall: large sarcophagus with Cupids bearing garlands. Then a head of Augustus. \*Boy with a bunch of grapes. In the corner: statue of a Satyr. Wall of egress: \*Sarcophagus with the destruction of C. Cælius found in the Vigna Lozzano Argoli in 1839. — XIII. Room. Entrance-wall: relief of a Titan fighting; \*Portrait-statue of C. Cælius Saturninus (in Parian marble). Wall of egress: oval sarcophagus supporting the exhausted Orestes. In the centre: oval sarcophagus of P. Cæcilius Vallianus, with the representation of a funeral-banquet. Then a three-sided \*Candelabrum-stand with Pluto, Neptune, and Persephone. — XIV. Room. Entrance-wall: (r.) a small group in relief, possibly Orpheus and Eurydice. Left wall: unfinished statue of porphyry. Opposite the entrance: statue of a captive barbarian, unfinished, interesting on account of the marks of measurement made by the sculptor. Below, sarcophagus of L. Annius Octavius with representation of bread making; adjacent is the inscription: — *Evassi, effugi, Spes et Fortuna valete! Nil mihi vorisum est, ludificate alios*. By the door of egress, casts of the statues of Sophocles (see above) and Æschines at Naples, interesting for comparison. — XV. Room and the following are devoted to the yield of the new excavations at Ostia. In the glass-cabinets under the windows are lamps, terracottas, fragments of glass, ivory-articles, etc. On the pillar, mosaic from a niche, with Silvanus; on each side fragments of Tritons and Nereids. Then (l.) a egress: right, \*Sarcophagus with Tritons and Nereids. Then (l.) a small female \*Head, probably of a nymph; head of Alexander. Above, to the right by the door, head of Atthis. — XVI. Room.

On the right, lead pipes from ancient aqueducts. Pictures from a tomb near Ostia with scenes from the lower regions. In the centre the statue of a Recumbent Atthis, found at Ostia in 1869, interesting on account of the traces of gilding on the hair and the crescent.

The **Christian Museum** and the **Picture Gallery** are on the first floor of the palace. The principal entrance to them is on the farther side of the court, to the right. If this entrance is closed, we ring, as mentioned at p. 272, in the entrance passage, then, in the arcades to the right, ascend a staircase to the left, into the walls of which are built ancient Christian inscriptions, and knock at the door at the top ( $\frac{1}{2}$  fr.). Compare also Plan (p. 268).

The **\*CHRISTIAN MUSEUM** was founded by Pius IX. and arranged by the *Padre Marchi* and the *Commendatore de Rossi*. We begin our description from the above mentioned principal entrance.

In the first hall a statue of Christ by *Sosnowski*; in the wall three mosaics; that in the centre, Christ, Peter, and Paul from the lower church of St. Peter; the two others from the catacombs.

In the large **CORRIDOR OF THE STAIRCASE** a \*Collection of ancient Christian sarcophagi, chiefly of the 4th and 5th centuries, with representations from the Old and New Testament. On the right, by the end wall: two statues of the Good Shepherd; large sarcophagus with reliefs of the Creation, Miracle of the loaves, Raising of Lazarus, Adoration of the Magi, Daniel among the lions, Moses striking the rock for water, etc. On the staircase (1.) 1st sarcophagus, Miracle of Jonah; 2nd. Christ's entry into Jerusalem. At the top: (1.) 4th. The Good Shepherd among vines, with genii gathering grapes, in allusion to the parables of the New Testament. There are also: the Denial of Peter, the Healing of the lame man, and that of the blind man, the Sacrifice of Isaac, the Men in the fiery furnace; then, farther on, a mediæval canopy and an interesting sarcophagus with scenes from the Passion. Above, on the wall of the staircase, the manger and adoration of the Magi. Below, translation of Elijah. Above, on the end wall, sitting \*Statue of St. Hippolytus, upper part modern, from the catacombs near S. Lorenzo Fuori le Mura; on the chair a Greek inscription recording the saint's achievements and an Easter-table. The door on the left leads to the upper arcades, and the opposite door to the rooms with the collection of pictures, etc.

The posterior walls of the three open **ARCADES** present a selection of \*Ancient Christian Inscriptions, systematically arranged by De Rossi, an invaluable aid to the student of Christian archaeology. They are distributed according to arches thus: i-iii. Elegies on martyrs, etc. of the age of Damasus I. (366-384); iv-vii. Dated inscriptions (238-557); viii, ix. Inscriptions of doctrinal importance; x. Popes, presbyters, deacons; xi, xii. Other illustrious personages; xiii. Relations, friends, etc.; xiv-xvi. Symbolic and other records; xvii and follg. Simple epitaphs from various catacombs.

The **COLLECTION OF PICTURES** contains a few ancient mosaics, several good pictures of Italian masters, chiefly of the 15th and 16th cent., and copies of pictures from the catacombs.

We first traverse **Two Rooms with copies of paintings from the catacombs of S. Callisto, SS. Nereo and Achilleo**, of the 12th cent., transferred in Room III. are some dilapidated frescoes of the 12th cent., transferred hither from S. Agnese Fuori le Mura. — We now enter the picture gallery to the right.

Room a. By the entrance-wall: ancient \*Mosaic, pavement of an unswept dining-room (asaroton), by *Heracitus*, found on the Aventine in 1833. Above it, Stoning of Stephen, a cartoon by *Giulio Romano*. Left wall: Christ and Thomas, cartoon by *Camuccini*. Between the windows: Descent from the Cross, rough sketch in colours by *Dan. da Vol-*

monasteries, and hospitals, and in the pontificate of SYMMACHUS (496-514) a papal palace also. Foreign pilgrims soon began to establish settlements here, named *scholae*, or *borghi*, of which in the 8th cent. four are mentioned in history, viz. those of the Saxons (i.e. English), the Frisians, the Lombards, and the Franks, who in time of war formed separate companies of soldiers. In order to protect the whole of this region against the predatory incursions of the Saracens, LEO IV. surrounded it, in 848-52, with a wall 40 ft. in height, and thus became the founder of the *Civitas Leonina* named after him. This quarter of the city was repeatedly destroyed during the conflicts of the middle ages, as on the occasion of the retreat of Henry V. before Robert Guiscard in 1084, and when the Castle of S. Angelo was destroyed by the Romans in 1379. A new era in the history of the Borgo began with the return of the popes from Avignon; streets gradually sprang up; and the walls were considerably extended. EUGENE IV. and SIXTUS IV. were particularly active in developing the Borgo, and it attained the height of its prosperity in the pontificate of JULIUS II. and LEO X. at the beginning of the 16th century. The papal court, however, was unable permanently to attract the business of the city to its neighbourhood, and a sparse and poor population, engaged in the humbler branches of trade, now lives beneath the shadow of the most famous church and the most imposing palace in Christendom. Down to the pontificate of SIXTUS V. the Borgo belonged to the popes, and lay without the bounds of the municipal jurisdiction; but that pope incorporated it with the city as a '7th Bione', and in the plebiscite of 2nd Oct. 1870 the inhabitants of the Borgo declared their desire that it should continue to form an integral part of Rome.

The recently constructed *Ponte Nuovo*, the uppermost of the bridges of Rome, crossing from the Ripetta to the *Prati di Castello* on the right bank, has already been mentioned (p. 186).

The **Ponte S. Angelo** (Pl. I, 10), consisting originally of seven arches, but now of five only, one next the land on each side being built up, was erected by Hadrian to connect his tomb with the city in A.D. 136, and named after him *Pons Ælius*. At the S. end of the bridge, on the site of two old chapels, Clement VII. erected statues of Peter by *Lorenzetto*, and Paul by *Paolo Romano*. The ten colossal statues of angels, formerly much admired, were executed from *Bernini's* designs in 1688, and testify to the low ebb of plastic taste at that period (p. 1x). One angel (fourth on the right, with the cross) is erroneously ascribed to Bernini himself. (Two of the others are now in S. Andrea delle Fratte, p. 144.) The bridge commands a pleasing view of the Pincio with the Villa Medici. — To St. Peter's, a walk of 8 min.

The bridge leads direct to the **Castello S. Angelo** (Pl. I, 10), which was originally the tomb erected by Hadrian for himself and his successors (*Moles Hadriani*), after the example of the mausoleum of Augustus, the tomb of Cæcilia Metella, etc. It was completed in 140 by Antoninus Pius. On a substruction, 114 yds. square, now concealed by rubbish, arose a cylinder of travertine, 80 yds. in diameter, encrusted with marble, of which covering no trace now remains; and around the margin of the top stood numerous statues in marble. The cylinder was probably surmounted by another of smaller dimensions, on which a colossal statue of Hadrian was placed. The head in the Sala Rotonda of the Vatican is supposed to have

guarded by an angel. In the foreground: Boat with souls about to do penance, conducted by an angel. On the window-wall: Purgatory with those undergoing penance for the seven mortal sins. On the ceiling: Representations from Paradise by *Ph. Veit*. — ROOM ON THE LEFT with pictures from *Tasso* by *Overbeck* and *Führich*. Ceiling-painting: "Jerusalem delivered. Window-wall: Call of Godfrey de Bouillon by the archangel Gabriel. Above: Sofronia and Olindo at the stake, delivered by Clorinda. Opposite the entrance: Godfrey chosen as commander; construction of machines for the siege of Jerusalem; Pierre of Amiens encourages the warriors. On the extreme right the portraits of Prince Massimo and the artist (*Overbeck*) are introduced. Above: "Erminia coming to the shepherds, all these by *Overbeck*. Left wall: r. Meeting of Rinaldo and Armida. In the centre: Tancred in the enchanted wood, these two last by *Führich*; l. Death of Gildippe and Odoardo. Above: Rinaldo and Armida on the enchanted island. Entrance-wall: Godfrey de Bouillon at the Holy Sepulchre. Above: Baptism of Clorinda by Tancred, her death. The "Predelle, in grisaille, which run beneath the pictures, also represent scenes from "Jerusalem Delivered".

\***Villa Wolkonsky** (Pl. II, 33; adm. see p. 117). The street to the left by the building adjoining the Scala Santa leads to three arches of the Neronian aqueduct, and thence straight to the gate (1/2 fr.). The tasteful grounds are intersected by the Aqua Claudia, on and near which are placed various antique fragments. Several Roman tombs of the early period of the empire have lately been excavated here. \*View of the Campagna and mountains, especially towards sunset, from the roof of the small casino (1/2 fr.).

*V. Quarters of the City on the Right Bank.*

On the right bank of the Tiber are situated two distinct quarters: towards the N. the *Borgo*, or that of the Vatican; and farther S., *Trastevere*. They are connected by means of the *Longara* street.

## The Borgo.

The Vatican **Hill** (206 ft.), with the plain lying beyond it, which is notorious for its **malaria**, was never reckoned as part of the city in ancient times, and was not enclosed within Aurelian's wall. It was once covered with the **gardens** of the emperors. CALIGULA constructed a **Circus** here and embellished it with a large obelisk. This circus was the scene of the races instituted by Nero and of his revolting cruelties to unoffending Christians in the year 65. ('Pereuntibus addita ludibria, aut ferarum tergis contacti laniati canum interirent, aut crucibus adfixi, aut flammandi, atque ubi deficiisset usum nocturni luminis urerentur.' Tacitus, xiv, 44.) On the ruins of the ancient walls thus hallowed by the first great martyrdoms at Rome sprang up the Church of St. Peter, in the immediate neighbourhood of which paganism maintained its footing with greater obstinacy than in any other part of the city. Not far from the church was situated a highly revered shrine of Mithras, the god of the sun, the monuments in whose honour were erected by inscriptions to extend down to the year 390. Another circumstance by HADRIAN of his gigantic future of this part of the city was the erection afterwards converted into a tête-de-pont, of the river. This monument was since that period it has constituted repelled the attacks, but at what date is uncertain. In 537 it effectually the citadel of Rome, commonly called the Castle of S. Angelo, on the possession of which the mastery over the city has always depended. Around the Church of St. Peter sprang up a number of chapels, churches-

monasteries, and hospitals, and in the pontificate of SYMMACHUS (493-514) a papal palace also. Foreign pilgrims soon began to establish settlements here, named *scholae*, or *borghi*, of which in the 8th cent. four are mentioned in history, viz. those of the Saxons (i.e. English), the Frisians, the Lombards, and the Franks, who in time of war formed separate companies of soldiers. In order to protect the whole of this region against the predatory incursions of the Saracens, LEO IV. surrounded it, in 848-52, with a wall 40 ft. in height, and thus became the founder of the *Civitas Leonina* named after him. This quarter of the city was repeatedly destroyed during the conflicts of the middle ages, as on the occasion of the retreat of Henry V. before Robert Guiscard in 1084, and when the Castle of S. Angelo was destroyed by the Romans in 1379. A new era in the history of the Borgo began with the return of the popes from Avignon; streets gradually sprang up; and the walls were considerably extended. EUGENE IV. and SIXTUS IV. were particularly active in developing the Borgo, and it attained the height of its prosperity in the pontificate of JULIUS II. and LEO X. at the beginning of the 16th century. The papal court, however, was unable permanently to attract the business of the city to its neighbourhood, and a sparse and poor population, engaged in the humbler branches of trade, now lives beneath the shadow of the most famous church and the most imposing palace in Christendom. Down to the pontificate of SIXTUS V. the Borgo belonged to the popes, and lay without the bounds of the municipal jurisdiction; but that pope incorporated it with the city as a '7th Rione', and in the plebiscite of 2nd Oct. 1870 the inhabitants of the Borgo declared their desire that it should continue to form an integral part of Rome.

The recently constructed *Ponte Nuovo*, the uppermost of the bridges of Rome, crossing from the Ripetta to the Prati di Castello on the right bank, has already been mentioned (p. 186).

The *Ponte S. Angelo* (Pl. I, 10), consisting originally of seven arches, but now of five only, one next the land on each side being built up, was erected by Hadrian to connect his tomb with the city in A.D. 136, and named after him *Pons Ælius*. At the S. end of the bridge, on the site of two old chapels, Clement VII. erected statues of Peter by *Lorenzetto*, and Paul by *Paolo Romano*. The ten colossal statues of angels, formerly much admired, were executed from *Bernini's* designs in 1688, and testify to the low ebb of plastic taste at that period (p. 1x). One angel (fourth on the right, with the cross) is erroneously ascribed to *Bernini* himself. (Two of the others are now in S. Andrea delle Fratte, p. 144.) The bridge commands a pleasing view of the Pincio with the Villa Medici. — To St. Peter's, a walk of 8 min.

The bridge leads direct to the *Castello S. Angelo* (Pl. I, 10), which was originally the tomb erected by Hadrian for himself and his successors (*Moles Hadriani*), after the example of the mausoleum of Augustus, the tomb of Cæcilia Metella, etc. It was completed in 140 by Antoninus Pius. On a substruction, 114 yds. square, now concealed by rubbish, arose a cylinder of travertine, 80 yds. in diameter, encrusted with marble, of which covering no trace now remains; and around the margin of the top stood numerous statues in marble. The cylinder was probably surmounted by another of smaller dimensions, on which a colossal statue of Hadrian was placed. The head in the Sala Rotonda of the Vatican is supposed to have

# ROME.

V. Right Bank.

Castello S. Angelo.

According to others the pine-apple is the culminating-point of the structure. From Hadrian to Septimius Severus, and from a later period, all the emperors had a tomb here. When the Goths under Vitigis the tomb was converted into a fortress, and Gregory the Great, while conducting the cessation of the plague then raging, 'beheld to pray for the intercession of the angel Michael sheathing his sword' above the Castello S. Angelo, in commemoration of the summit. This was afterwards replaced by the marble statue of an angel by Montelupo, and in 1740 by the bronze statue by Verschaffelt. From 923 onwards the edifice was always used by the party in power as a stronghold for the purpose of overawing the citizens. In 1379 it was almost entirely destroyed by the Romans. From the time of Boniface IX. downwards the castle was held by the popes, and in 1527 Clement VII. sustained a terrible siege here, on which occasion Benvenuto Cellini asserted he had thence shot the Connétable de Bourbon. The outer walls were constructed by Urban V., and about 1500 the covered passage leading from the Vatican to the castle was added. In 1822 the interior was freed from rubbish. The fort was newly fortified by Pius IX. Permessi, see p. 115 (fee 1/2-1 fr., but more for a party). Entrance by the sentinel's post, to the right of the bridge. The ancient entrance is seen in the court, opposite the bridge. A passage gradually ascended thence, winding round the walls in the interior, and then diverging from them to the Tomb Chamber in the centre, which is now reached partly by other approaches. This was the last resting-place of Hadrian and his family, and still contains the four niches for the reception of the urns. These are now empty; but a sarcophagus of porphyry, the lid of which is now used as a font in St. Peter's, is said to have been found here. The visitor is also shown several gloomy dungeons in which Beatrice Cenci, Cellini, Cagliostro, and others are said to have been incarcerated; former apartments of the popes; and a saloon with frescoes by Raphael's pupil Perino del Vaga. Fine view from the summit, of St. Peter's.

The Castle of S. Angelo is adjoined by the PIAZZA PIA, whence four streets diverge to the W.: in the centre, on both sides of the fountain, which like the two adjacent façades was erected by Pius IX., are the streets called the Borgo Vecchio (1.) and Borgo Nuovo (r.); to the left, by the river, the Borgo S. Spirito; to the right is the Borgo S. Angelo. To the N., between the latter and the city-wall, lies a dirty quarter consisting of mean houses.

The usual route to the Vatican is by the BORGO NUOVO. To the right in this street is the church of S. Maria Traspontina (Pl. 1, 7, 5), erected in 1566. Farther on, to the right, in the small Piazza Scossa Cavalli, is the handsome \*Palazzo Giraud (Pl. 4), now Torlonia, the property of Prince Torlonia, erected in 1506 by Bramante (p. lii) for Card. Adriano da Corneto; the poor portal dates from

the 18th century. In an adjacent building are several valuable antiquities, including the so-called *Vesta Giustiniani*; visitors not admitted. — Near it is the insignificant church of *S. Giacomo* (Pl. 7). In the centre of the piazza is a small fountain.

To the right in the Borgo Nuovo, farther on, is the *Pal. Ricciardi*, erected for *Giacomo da Brescia*, the physician of *Leo X.*, from a design by *Bald. Peruzzi* (?). We proceed hence straight to the *Piazza Rusticucci* (Pl. I, 7; 88 yds. in length), forming a kind of entrance-court to *St. Peter's*. *Raphael's* house, which stood on the right, near the *Pal. Accoramboni* (Pl. 2), was removed when the piazza was enlarged.

The *Borgo S. Spirito*, issuing from the *Piazza del Plebiscito* (or *Pia*), terminates under the colonnades of the piazza of *St. Peter*. To the left in this street, by the river, is the spacious *Ospedale di S. Spirito* (Pl. I, 7), founded by *Innocent III.*, and embracing a hospital, a lunatic-asylum, a foundling-institution (shown 2-4 p.m.; permesso at the office on the first floor, or in the library), an institution for girls, a refuge for the aged and infirm, and a valuable medical library (open 8-12 o'clock). The three departments first mentioned can accommodate 1000, 500, and 3000 persons respectively. The *Military Hospital* is on the opposite side of the street. The 'borgo', or settlement, of the English was once situated here (comp. p. 278).

Farther on, to the left, is the church of *S. Spirito in Sassia* (Pl. 12), erected by *Ant. da S. Gallo Junr.* under *Paul III.*, and the façade by *Mascherino* under *Sixtus V.* It belongs to the adjoining hospital and contains nothing noteworthy, except a bronze ciborium attributed to *Palladio* over the high-altar.

To the left, at the end of a side-street, rises the *Porta S. Spirito*, whence the *Via della Longara* leads to *Trastevere* (see p. 324).

A short distance from the colonnades, on the right, is *S. Lorenzo in Piscibus* (Pl. 10), a church of early origin, rebuilt in 1659; on the left is the small church of *S. Michele in Sassia*, formerly the church of the Frisians, rebuilt in the last century, where the artist *Raphael Mengs* is interred.

The *\*\*Piazza di S. Pietro* is a square preceded by an elliptical space which is enclosed by the imposing colonnades of *Bernini* (length to the portico of the church, 370 yds.; greatest breadth 260 yds.). Each of the colonnades, which were erected in 1667, contains four series of columns of the Doric order. Three covered passages, the central of which has space for two carriages abreast, are formed by 284 columns and 88 buttresses. On the roofs are placed 162 statues of saints in *Bernini's* style. The cost of the construction amounted to 850,000 scudi; the pavement, laid by *Benedict XIII.*, alone cost 88,000 scudi. The effect is striking, and the piazza forms a fitting approach to the largest church in the world.

The great *Obelisk* in the centre of the piazza, which is destitute







Piazza di S. Pietro.

# ROME.

of hieroglyphics, was brought from Heliopolis to Rome and placed in the Vatican Circus, and is the only monument of this kind at Rome. Under Sixtus V. in 1586 this huge obelisk was moved on rollers, estimated by the Sept. erected under the superintendence of Domenico Fontana, and that for the most tension of the ropes produced eight, and that at the pain of death, although the edifice was omitted to allow for the difficulty. As a reward, his relations (of the bystanders) were granted the privilege of providing the pavement round the obelisk is placed an indicator of the points of the compass. At the sides are two handsome *Fountains*, 45 ft. in height, the one next the Vatican erected by Maderna, the other under Innocent XI. On each side, between the obelisk and the fountains, is a round slab of stone indicating the centres of the radii of the colonnades, each series of which appears thence as one. At the sides of the steps leading to the portico of St. Peter's, formerly stood the statues of SS. Peter and Paul which are now at the entrance to the Sacristy (p. 286), and were replaced under Pius IX. by works of De Fabris and Tadolini.

To the right, at the end of the colonnades, is the *Portone di Bronzo*, the entrance to the Vatican, where the Swiss guard is stationed (see pp. 117, 290).

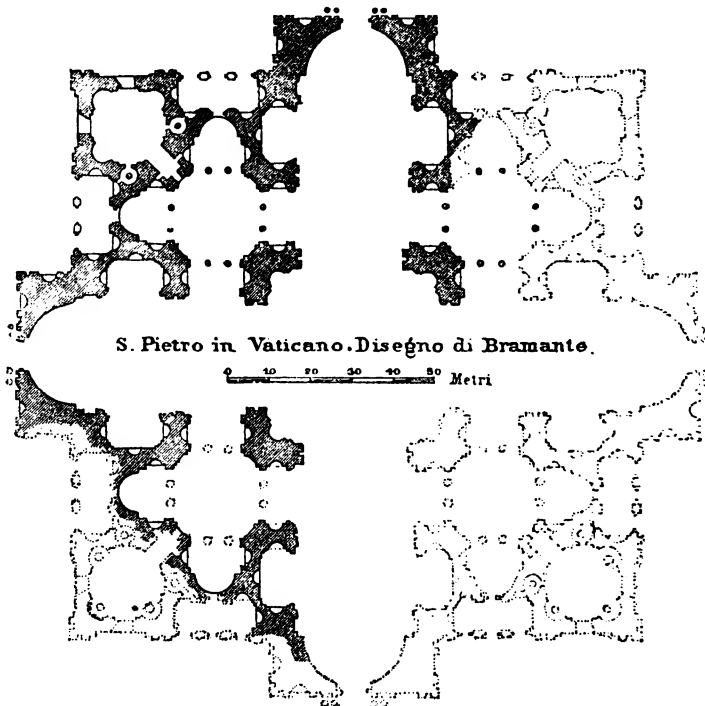
## \*St. Peter's (S. Pietro in Vaticano).

The Church of St. Peter, like S. Giovanni in Laterano, S. Paolo, S. Croce, S. Agnese, and S. Lorenzo, is said to have been founded by the Emp. Constantine at the request of Pope Silvester I. It was erected in the form of a basilica with nave, double aisles, and transept, on the site of the circus of Nero, where St. Peter is said to have suffered martyrdom, and contained the brazen sarcophagus of the apostle. The church was approached by an entrance-court with smaller churches, chapels, and monasteries. The interior was sumptuously decorated with gold, mosaics, and marble. At Christmas, in the year 800, Charlemagne received here the Roman imperial crown from the hands of Leo III., and numerous emperors and popes were subsequently crowned here.

In the course of time the edifice had at length become so damaged that Nicholas V. (p. 1) determined on its reconstruction, and in 1450 began the posterior tribune, from the design of the Florentine Bernardino Rossellino. According to this, the church was to have the form of a Latin cross (i.e., with one arm longer than the others), and the choir was to be rounded internally, and to form half of a hexagon externally. The proportions were so adjusted that the choir and the transept completely enclosed the corresponding parts

of the old church. The walls had risen to a height of 4-5 ft. only when it was interrupted by the death of the pope.

The work was not resumed till 50 years later, when a new impulse was given to the undertaking by the idea of *Julius II.* to



erect a monument to himself during his own lifetime (p. lii), for which, as there was no sufficient room in the church, it was proposed to add a chapel. For this proposal was next substituted another, that the church itself should be altered, and that the beginning of Rossellini's building should be utilised; but this last suggestion was afterwards abandoned as being likely to interfere with the independence of the work, and it was at length resolved

The original of the above plan (so far as shaded), signed, '*Bramante Arch. et ptt.*', is preserved in the collection of architectural drawings in the Uffizi at Florence (vol. 49, or Cartella Grande).

to erect an entirely new edifice. The tradition, that Julius II. had invited numbers of architects, including *Giuliano da Sangallo*, to submit designs, and that **BRAMANTE** was the successful competitor, is probably true. The numbers of sketches and designs preserved in the collection of drawings in the Uffizi at Florence testify to the enthusiasm and zeal with which the various masters entered into the lists, and particularly to the assiduity with which Bramante revised, corrected, and perfected his designs. His aim seems to have been to crown a substruction like the Basilica of Constantine (p. 233) with a superstruction like the Pantheon. He intended the new church to be in the form of a Greek cross covered with gigantic domes, with rounded choir and transept, and an aisle adjoining each of the dome pillars and terminating in smaller cupolas at the corners, while the entrances were to be in the axes of these aisles, opening outwards in the form of tunnel-vaulted porches. The foundation-stone was laid on 18th April, 1506, in the presence of 35 cardinals, under the choir-pillar of St. Veronica (No. 4 on the plan, p. 284).

This plan, which had the merit of majestic simplicity, was, it is well known, not adhered to. The year preceding Bramante's death (d. 1514), *Giuliano da Sangallo*, and with him *Raphael* and *Fra Giocondo da Verona* were entrusted with the superintendence of the work. The great age of the first and the third, and the early death of *Raphael* (d. 1520), were unfavourable to the work, and the original plan was much altered, the masters being divided between the Greek and Latin form of cross. The next directors of the work were *Antonio da Sangallo* (appointed in 1517), *Baldassare Peruzzi* of Siena (1520), and **MICHAEL ANGELO** (1546), who distinguished himself by rejecting the innovations of *Antonio da Sangallo*, and rescuing **Bramante's** ground-plan. He strengthened the pillars of the dome, simplified the form of the aisles, and planned a porch borne by ten columnus, and terminating in a pediment, but this last part of his design was afterwards abandoned. *Michael Angelo* was most fortunate with his construction of the dome. He completed the drum of the dome, and left behind him drawings and models for the completion of the work up to the lantern, a task which was executed by *Giacomo della Porta* and *Carlo Fontana*. Notwithstanding the vastness of its dimensions, the dome presents a marvellously airy and symmetrical appearance.

After the death of *Michael Angelo* (d. 1564) the building of the church was continued by *Vignola*, *Pirro Ligorio*, and *Giacomo della Porta*. In 1606 the church was completed with the exception of the façade, when *Paul V.* introduced an unfortunate alteration. Contrary to the plan of *Bramante* and *Michael Angelo*, he caused the nave to be lengthened, and the present weak and unsuitable façade to be erected by *Carlo Maderna*. Lastly *Bernini* (after 1626) finished the building in a most unsuitable way. He designed two campa-

nili to be erected on each side of the church, but the only one which was built had to be removed owing to the insecurity of the foundation. The effect was afterwards enhanced by the double colonnades erected in front, also by Bernini, in the pontificate of Alexander VII.

The new church was consecrated by Pope Urban VIII., on 18th Nov. 1626, on the 1300th anniversary of the day on which St. Silvester is said to have consecrated the original edifice. By the end of the 17th cent. the cost of building St. Peter's had amounted to upwards of 47 million scudi (nearly 10 million pounds sterling), and the present expense of its maintenance is about 7500 pounds per annum. The new sacristy, erected by Pius VI., cost 900,000 sc. (about 180,000 pounds).

The result of these various vicissitudes is that St. Peter's is the largest and most imposing, although not the most beautiful church in the world; its area is 26,163 sq. yds., while that of the cathedral at Milan is 14,501, St. Paul's at London 13,429, and St. Sophia at Constantinople 11,891 sq. yds.

The measurements are variously stated by different authorities, but the following are approximately accurate. Length of the interior 205 yds., or including the walls 213 yds.; length of St. Paul's in London 170 yds.; cathedral at Florence 163 yds.; cathedral at Milan 148 yds.; S. Paolo Fuori le Mura 139 yds.; St. Sophia at Constantinople 118 yds. — According to the measurements of Carlo Fontana, the total length of St. Peter's, including the portico, is 232 yds.; height of nave 150 ft.; breadth of nave in front 29 yds., and at the back, behind the tribune 26 yds.; length of transept inside 150 yds. — The Dome, from the pavement to the summit of the lantern, is 403 ft. in height, to the summit of the cross 435 ft.; its diameter is 138 ft., or about 5 ft. less than that of the Pantheon. The church contains 29 altars, in addition to the high-altar, and 148 columns.

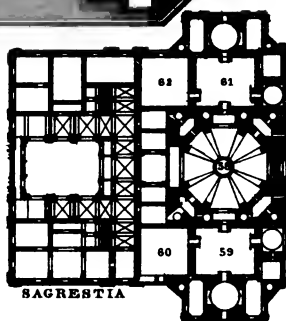
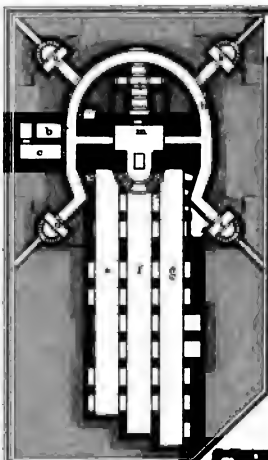
The **FACADE**, with 8 columns, 4 pilasters, and 6 semi-pilasters of the Corinthian order, is 123 yds. long, and 165 ft. in height. It is surmounted by a balustrade with statues of the Saviour and apostles, 19 ft. in height. The inscription records that it was erected by Paul V. (Borghese) in 1612. Over the central of the five entrances is the Loggia in which the new pope used to be crowned, and whence he imparted his benediction at Easter to the concourse assembled in the piazza (discontinued since the Italian occupation, comp. p. 112).

The **PORTICO**, the ceiling of which is magnificently decorated in stucco, is 78 yds. in length,  $14\frac{1}{2}$  in width, and 66 ft. in height. At the ends are equestrian statues: on the right, Constantine the Great by *Bernini*, on the left, Charlemagne by *Cornacchini*. At the entrances are antique columns of pavonazzetto and African marble.

Over the interior of the central external entrance is "St. Peter on the sea, termed '*La Navicella*,' a mosaic after *Giotto*, formerly in the entrance-court of the earlier church, unfortunately considerably altered by *Marcello Provenziale* and *Fr. Berretta*. A copy of the original is preserved in S. Maria della Concezione in the Piazza Barberini (p. 163). — Of the five doors of the church that on the extreme right is called the **PORTA SANTA**, indicated by a cross, and is only opened in the years of



SAGRE GROTTE  
VATICANE.

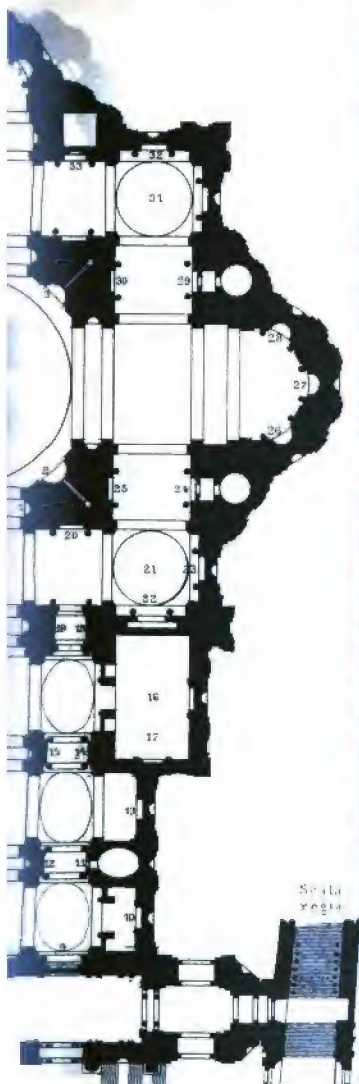


SAGRESTIA

PIANTA  
della  
**BASILICA DI SPIETRO**  
in  
**VATICANO.**

Scala





## Spiegazione de' numeri.

1. Statua di S. Pietro
2. — di S. Longino
3. — di S. Elena
4. — di S. Veronica
5. — di S. Andrea
6. — di Pio VI.
7. Sepolcro di Urbano VIII
8. — Paolo III.
9. Musaico (S. Pietro)
10. La Reta del Michelangelo
11. Monumento di Leone XIII.
12. — di Maria Cristina di Svezia
13. Martirio di S. Sebastiano (Domenichino)
14. Sepolcro d'Innocenzo XIII.
15. — della contessa Matilde
16. Cappella del Sacramento
17. Sepolcro di Sisto IV.
18. — di Gregorio XIII.
19. — di Gregorio XV.
20. Comunione di S. Girolamo (Domenichino)
21. Cappella Gregoriana
22. Sepolcro di Gregorio XVI.
23. Madonna del Soccorso
24. Sepolcro di Benedetto XIV.
25. Mosca di S. Basilio (Rublevskij)
26. Quadro di Turovelli
27. — di Valentin
28. — di Ponson
29. Monumento di Clemente XIII.
30. Altare della Navicella
31. Cappella di S. Michele Arcangelo
32. Sepoltura di S. Petronilla (Guercino)
33. Sepolcro di Clemente X.
34. — di Alessandro VIII.
35. S. Pietro guarisce il paralitico.  
(Manenti)
36. Altare di S. Ivone Magno
37. Cappella della Colonna
38. Sarcofago di Leone II. III. IV.
39. Monumento di Alessandro VI.
40. Caduta di Simone Magg. Vanni
41. S. Tommaso (Camuccini)
42. Sepolcro di Palestrina
43. S. Francesco (Domenichino)
44. Porta alla sagrestia
45. Cappella Clementina
46. Tomba di S. Gregorio Magno
47. Sepolcro di Pio VII.
48. Morte di Avania e Zaffira (Roncalli)
49. Trasfigurazione di Raffaello (Musaico)
50. Sepolcro di Ivone XI.
51. — d'Innocenzo XI.
52. Cappella del coro
53. Sepolcro d'Innocenzo VIII.
54. Cappella della Presentazione
55. Monumento di Maria Clementina  
Sobieska
56. Tomba della famiglia Stuarda
57. Cappella del fonte battesimale
58. Sagrestia comune
59. — dei canonici
60. Stanza capitulare
61. Sagrestia de' beneficiati
62. Teoro della chiesa



25 years; but the last celebration was in 1825). The great CENTRAL ENTRANCE is closed by the brazen "Doors which Eugene IV. caused to be executed in 1447 by Ant. Filarete and Simone (p. li) after the model of those of S. Giovanni at Florence. The Christian subjects represented on them contrast strangely with those on the surrounding arabesques, such as Phrixus and Hella on the ram, Europa on the bull, Ganymede carried off by the eagle, etc. — The portico unfortunately detracts greatly from the effect of the whole, and, even when the spectator is at some distance off, it conceals a considerable part of the cylinder of the dome. The effect which Michael Angelo intended the dome itself to produce cannot be appreciated except from a considerable distance.

While the exterior of St. Peter's is open to criticism, the **INTERIOR**, notwithstanding its meretricious enrichments (sculptures by Bernini and his contemporaries, coloured marble incrustation of the walls, and niches formed in the principal pillars by the same master) is strikingly impressive; and the effect is produced not so much by the vastness, as by the harmony and symmetry of its proportions. The finest features, such as the great breadth of the three arms of the cross, the four great dome-pillars, the arcades below the dome, and the diameter of the latter, are all due to *Bramante*, to whom the coffering of the tunnel-vaulting must also be ascribed.

**Interior.** On the pavement of the NAVY, close to the central door, is a round slab of porphyry on which the emperors were formerly crowned, and beyond it are stones on which are inscribed the length of several and other large churches (see above; half obliterated). On each side, as far as the dome, are four pillars with Corinthian pilasters; above these a rich entablature, which bears the arches extending from pillar to pillar and the gorgeously coffered and gilded "Vaulting of the ceiling. The niches of the pillars here and in the other parts of the church contain mediocre statues of the founders of various orders. The pavement, like the walls, consists entirely of marble, inlaid from designs by *G. della Porta* and *Bernini*. — By the fourth pillar to the right is the sitting "Statue of St. Peter in bronze, on a throne of white marble beneath a canopy, a work of the 15th cent., brought by Paul V. from the monastery of S. Martino. The right foot is almost entirely worn away by frequent contact with the lips of devotees; in front of it two large candelabra. Above is the mosaic portrait of Pius IX., placed there in memory of the 25th anniversary of his accession to the papal see, 16th June, 1871.

The DOME rests on four huge buttresses, 234 ft. in circumference, the niches in the lower parts of which are occupied by statues, 16 ft. in height, of (r.) St. Longinus (2) by *Bernini* and St. Helena (3) by *Bolgi*, (l.) St. Veronica (4) by *Mocchi* and St. Andrew (5) by *Duquesnoy*; above them a rethe four loggie of Bernini, where the greatest relics are exhibited on high festivals, on which occasions the loggie may be entered by none but the canons of St. Peter's. Above these are four mosaics of the Evangelists after the *Cav. d'Arpino*, of colossal dimensions. The frieze bears the inscription in mosaic: *Tu es Petrus et super hanc petram aedificabo ecclesiam meam et tibi dabo claves regni caelorum*. The sixteen ribs of the vaulting of the dome are decorated with gilded stucco; the Virgin, and the four series of mosaics. In the lowest the Saviour, the Father, by *Marcello* Apostles. On a level with the lantern, God the Father, by *Marcello* *Provenzale*, after the *Cav. d'Arpino*.

Beneath the dome rises the imposing, but tasteless bronze CANOPY, borne by four richly gilded spiral columns, constructed in 1633 under Pope Urban VIII., from designs by *Bernini*, of the metal taken from the Pantheon (p. 195). It is 95 ft. in height, including the cross, and weighs about 93 tons. Under the canopy is the HIGH ALTAR, consecrated in 1594, where the pope only reads mass on high festivals. It stands immediately over the Tomb of St. Peter. The CONFESSIO, constructed by *C. Maderna* under

## ROME.

## 286 V. Right Bank.

Paul V., is surrounded by 89 ever-burning lamps. The descent to it is by a double marble flight of steps. Doors of gilded bronze, dating from the earlier church, close the niche which contains the sarcophagus of the apostle. Between the steps is the statue (6) of Pius VI. in the attitude of prayer, by *Canova*, 1822.

The nave is continued beyond the dome, and terminates in the TRIBUNE, containing the mediocre bronze *Cathedra Petri* of *Bernini*, which encloses the ancient wooden episcopal chair of St. Peter. On the right (7) is the monument of Urban VIII. (d. 1644) by *Bernini*; on the left (8) that of Paul III. (d. 1549) by *Gugli. della Porta*, probably under the supervision of Michael Angelo. Above is the figure of the pope pronouncing his benediction; beneath on the right Prudence, on the left Justice, the latter now draped with bronze. Two other figures belonging to the group are now in the Pal. Farnese. Under the two founders of orders here, and under the next two in the nave, Pius IX. caused to be engraved the names of the bishops and prelates who on 8th Dec. 1854 accepted the new dogma of the immaculate conception of the Virgin.

Having traversed the nave and surveyed the stupendous dimensions of the fabric, we now proceed to examine the aisles and transepts. St. Peter's contains but few pictures; those formerly here, some of which are now in the Vatican Gallery, are replaced by copies in mosaic.

RIGHT AISLE. Over the jubilee-door St. Peter in mosaic (9), placed here by Clement X. in the year of jubilee 1675. The (1st) CHAPEL DELLA PIETÀ (10) contains an admirable early work of Michael Angelo (1499; p. 111): "Mary with the dead body of Christ on her knees. Adjacent, to the right under the arch, is the monument (11) of Leo XII., erected by Gregory XVI. by the arch, is the monument (12) and bronze relief-portrait of Christina De Fabris; to the left, cenotaph (13) and a convert to the Roshah of Sweden, daughter of Gustavus Adolphus, and the Martyrdom of St. Sebastian after faith. The 2nd altar (13) is adorned with the monuments of (r.) Innocent XII. Domenichino. Under the next arches are the monuments of (r.) Innocent XII. by *Pi. Valle* (14), and (l.) the Countess Mathilda of Tuscany (d. 1116) by *Bernini* (15), executed by order of Urban VII. who had transferred her remains from Mantua hither. On the right the (3rd) CHAPEL OF THE BLOOD SACRAMENT (16), closed by an iron gate, contains an altar-piece by *Pietro da Cortona*; right, the finely executed "Monument (17) of Sixtus IV. (d. 1484) in bronze, by *Ant. Pollajuolo* (1493). Julius II. (of the Rovere family, like Sixtus), who was the first to resume the construction of the church, after Nicholas V., is also interred here. Under the next arch: right, the monument (18) of Gregory XIII., the rectifier of the calendar (d. 1585), by *Camillo Rusconi*; left, the unadorned sarcophagus (19) of Gregory XIV. Opposite (but now concealed by the council barriers) over the altar by the principal buttress, is the Communion of St. Jerome (20), after *Domenichino* (original in the Vatican). On the right, the GREGORIAN CHAPEL (21), erected under Gregory XIII. from the design of Michael Angelo, at a cost of 80,000 scudi; here to the right is the "monument (22) of Gregory XIV. (d. 1846), by *Amici* (1854); below it a relief, representing the dissemination of Christianity. Above the altar is the "Madonna del Soccorso (23), from the old church of St. Peter, dating from about 1118; under it is the tomb of St. Gregory of Nazianzus (d. 390). Under the following arch: right, the tomb (24) of Benedict XIV.; left, altar (25) with the mass of St. Basilus, after *Subleyras*.

THE RIGHT TRANSEPT was used by the Ecumenical Council for its meetings in 1870. By the tribune, three altars with pictures by *Caraccioli* (26), *Valentin* (27), and *Poussin* (28), representing the Martyrdom of St. Erasmus.

PROLONGATION OF RIGHT AISLE. Under the arch: right, "Monument (29) of Clement XIII. (Rezzonico of Venice, d. 1769), by *Canova*; figure of the pope and the two lions worthy of inspection; left, altar of the Navicella (30) with Christ and Peter on the sea, after *Lanfranco*. Right, the CHAPEL OF THE ARCHANGEL MICHAEL (31), the "Archangel, after *Guido Reni*; in a straight direction, Burial of St. Petronella (32), after *Guercino*. Under the (left) following arch: right, monument (33) of Clement X.; Raising of Tabitha by *Peter*, after *Costanzi*. — We now pass the principal tribune, and enter the —

W. DIVISION OF LEFT AISLE. Immediately on the right is the monument



(60), containing \*Pictures from the old Confessio, by *Giotto* (Christ with a cardinal, Crucifixion of Peter, Execution of Paul), and fragments of the \*Frescoes by *Melozzo da Forlì* from the former dome of SS. Apostoli (angels with musical instruments and several heads of apostles). On the right, the SAGRESTIA DE' BENEFIZIATI (61), with an altar-piece by *Muriano*, the Delivery of the Keys. Contiguous is the TREASURY (62) of St. Peter's, containing jewels, candelabra by *Benvenuto Cellini* and *Michael Angelo*, the dalmatica worn by Charlemagne at his coronation, etc. — Over the sacristy are the ARCHIVES of St. Peter's with ancient MSS., e.g. Life of St. George, with miniatures by *Giotto*; also a few classical authors. The treasury and archives are seldom shown.

The SAGE GROTTE VATICANE, consisting of passages with chapels and altars beneath the pavement of the present church, also deserve a visit. The so-called 'Grotte Vecchie' are only shown by special permission of the Pope (which lady-visitors require in the case of the others also). For admission to the 'Grotte Nuove' apply at the sacristy (fee  $\frac{1}{2}$  fr.). Entrance, see ground-plan, *a*.

The Grotte Nuove, situated under the dome, consist of a corridor in the form of a horse-shoe, which encloses the Confessio. In the four great buttresses which support the nave, steps descend to as many CHAPELS: *a*. St. Veronica, *b*. St. Helena, *c*. St. Longinus, *d*. St. Andrew. — In the CHAPEL OF S. MARIA DE PORTICU (*b*), to the right by the entrance, is St. Matthew, on the left, St. John, both from the tomb of Nicholas V. (d. 1455); over the altar a Madonna by *Simone Memmi*, from the colonnade of the old church, much injured. Outside the chapel, on the right, a mosaic: Christ between SS. Peter and Paul, from the tomb of Emp. Otho II. — In the CHAPEL OF S. M. PREGNANTUM (*c*), at the entrance, the two SS. James, from the tomb of Nicholas V.; half-figure of Boniface VIII.; angels in mosaic, after *Giotto*. Here, and throughout the whole corridor, are preserved numerous reliefs of the 15th cent. from the tombs of the popes; among them, on the right, a Madonna with St. Peter and St. Paul (*b*) by *Mino da Fiesole*. Reliefs from the tomb of Paul II.: Hope, Faith, Charity, and the Last Judgment. On the left side, by the sides of the entrance to the Confessio, marble \*Reliefs (*m*), representing the martyrdom of SS. Peter and Paul, from the tombstone of Sixtus IV. Opposite the entrance of the shrine the large \*sarcophagus of the prefect Junius Bassus (d. 359), with admirable sculptures from the Old and New Testament, found here in 1595. The CONFESSIO, or Shrine of SS. Peter and Paul, situated in the centre of the circular passage, is gorgeously decorated with gold, jewels, etc. Over the altar, which was consecrated in 1122, are two ancient pictures of St. Peter and St. Paul. The sarcophagus of St. Peter (formerly in the catacombs on the Via Appia, then in the Lateran) has been preserved here since the 15th cent.

The Grotte Vecchie are about 147 ft. long and 57 ft. wide. The pavement was originally that of the ancient church, and lies 11 ft. below that of the present church. These vaults contain the tombs of many popes and princes. In *e*. those of Nicholas I. (d. 867), Gregory V. (d. 999), and Emp. Otho II. (d. at Rome, 983). At the end of *f*. that of Alexander VI. (d. 1503). In *g*. those of Hadrian IV. (Nicholas Breakspere, the only English pope, d. 1159), an old sarcophagus in granite; Pius II. (Æneas Sylvius Piccolomini, d. 1464), an early Christian sarcophagus; Pius III. (d. 1503), Boniface VIII. (d. 1303), Nicholas V. (Thomas of Sarzana, founder of the new church of St. Peter and of the Vatican Library, d. 1455), and Paul II. (d. 1471), these four by *Mino da Fiesole*; Urban VI. (d. 1389); Marcellus II. (d. 1555), in an early Christian sarcophagus; Cardinal Fonseca (d. 1422).

The \*ASCENT OF THE DOME is permitted on Thursdays, 8-11 (but admission is usually obtained without difficulty on other days also). Visitors knock at the door in the left aisle (Pl. 55). Eight

in Vaticano.

142 in all, ascend to the roof. The walls bear flights of easy steps, royal personages who have performed the ascent. memorial-tablets of number of domes and small structures are seen. On the roof a number as dwellings for the workmen and custodians. some of which serve octagonal chambers in the pillars which support the dome. One of the eight octagonal of the church by Michael Angelo and his predecessor *Ant. da San Gallo*, for admission to which a separate permission, obtainable by special recommendation only, must be procured; here, too, a model of the ancient one of St. Peter is preserved. The dome rises 308 ft. above the roof, and is 630 ft. in circumference. The visitor will observe the huge hoops of iron by which the dome was strengthened in the 18th cent., when threatening fissures had begun to appear. The gallery within the dome affords a striking view of the interior. An easy staircase ascends between the outer and inner dome to the \*Lantern, which commands a view of the whole church and its environs. A narrow iron staircase, admitting one person only at a time, ascends to the copper ball on the summit, which can contain 16 persons, but affords no view.

Ascending by St. Peter's, to the left beyond the colonnades (the way to the Vatican gallery of statues, see p. 307, and Plan, p. 280), we reach, on the left near the sacristy, the *Cimitero dei Tedeschi*, the most ancient Christian burial-ground, instituted by Constantine, and filled with earth from Mt. Calvary. In 1779 it was granted to the Germans by Pius VI. Adjacent is the church of *S. Maria della Pietà in Campo Santo* (Pl. I, 4, 4), adjoining which is the German and Flemish refuge for pilgrims. Near it is situated the *Palace of the SS. Uffizio*, or Inquisition, now a barrack. That tribunal was established in 1536 by Paul III. by the advice of Card. Caraffa, afterwards Pope Paul IV., and this edifice was assigned to it by Pius V.

### The Vatican.

The Vatican Palace, the largest in the world, was originally a dwelling-house for the popes, erected by Symmachus near the anterior court of the old church of St. Peter, and afterwards gradually extended. Charlemagne is believed once to have resided here. This building having fallen to decay during the tumults of the following centuries, Eugene III. erected a palace near St. Peter's, which was greatly enlarged by Nicholas III. The Vatican did not, however, become the usual residence of the popes until after their return from Avignon, when the Lateran was deserted. After the death of Gregory XI. the first conclave was held in the Vatican in 1378, which resulted in the schism. In 1410 John XXIII. constructed the covered passage to the castle of S. Angelo. In 1450 Nicholas V., with a view to render the Vatican the most imposing palace in the world, determined to unite in it all the government-

offices and residences of the cardinals. The small portion completed by him, afterwards occupied by Alexander VI. and named *Tor di Borgia*, was extended by subsequent popes. In 1473 the *Sistine Chapel* was erected by Sixtus IV., and about 1490 the *Belvedere*, or garden-house, by Innocent VIII. Bramante, under Julius II., united the latter with the palace by means of a great court, which under Sixtus V. was divided by the erection of the library into two parts, the anterior court and the *Giardino della Pigna*. The *Loggie* round the *Cortile di S. Damaso* were also constructed by Bramante. In 1534 Paul III. founded the *Pauline Chapel*, and Sixtus V. the *Library* and the present residence of the popes, which last was completed by Clement VIII. (1592-1605). Urban VIII. erected the *Scala Regia* from Bernini's design, Pius VII. the *Braecio Nuovo* for the sculptures, Gregory XVI. the *Etruscan Museum*, and Pius IX. closed the fourth side of the *Cortile di S. Damaso* by covering and reconstructing the great staircase which leads from the arcades of the piazza into the court. The palace now possesses 20 courts, and is said to comprise 11,000 halls, chapels, saloons, and private apartments. By far the greater number of these are occupied by collections and show rooms, a comparatively small part of the building being set apart for the papal court. A law passed on 13th May, 1871, secures to the Vatican, the Lateran, and the papal villa at Castel Gandolfo the privilege of extraterritoriality.

The PRINCIPAL ENTRANCE to the Vatican (*Portone di Bronzo*) is at the end of the right colonnade of the Piazza of St. Peter. Within the gate visitors formerly proceeded, immediately beyond the Swiss guard, to a flight of steps to the right, by which however they are now conducted by a Swiss to the *Maggiordomato* only (p. 117) to receive their permesso. The steps, originally uncovered, but altered by Pius IX., lead to the *CORTILE DI S. DAMASO*, a court which derives its name from the fountain of St. Damasus erected here by Innocent X., and sometimes called *Cortile delle Loggie* from the *Loggie of Bramante* (p. lii) by which it is bounded on three sides. On the right is the wing occupied by the Pope. On the left a door with the inscription *Adito alla Biblioteca ed al Museo* (now available for readers in the library only; collection of antiquities, see p. 306). The loggie on the first floor are embellished with paintings by Giovanni da Udine (freely but judiciously retouched), those on the second floor by Raphael (p. 303).

PERMISSI for the Vatican, and HOURS OF ADMISSION, see p. 117. The visitor should be well provided with 50 c. notes and copper money, as fees are exacted from him at a dozen different places (in each department  $\frac{1}{2}$  fr., frequent visitors 25 c.). The ciceroni who proffer their services at the entrance are generally ignorant and importunate. Apartments not usually shown at present, are enclosed within square brackets in the following description.



## A. Paintings.

*Cappella Sistina. Raphael's Stanze and Loggie. Picture Gallery.*  
(Comp. Plan, p. 292.)

*Permesso*, see p. 117. The name of each department where it is shown is deleted by the custodian.

We pass the entrance with the Swiss guard and proceed to the SCALA REGIA, a magnificent flight of steps, constructed by *Antonio da Sangallo Junr.*, and restored by *Bernini* under *Alexander VII.*, covered with tunnel-vaulting borne by Roman columns. We mount these steps and pass through a door to the Staircase on the Right, which ascends to the first floor, where we are admitted by a side-entrance to the Sistine Chapel (see below), indicated by an inscription. The staircase then ascends to the second floor, with *Raphael's Stanze and Loggie* (p. 296). The third floor contains the picture-gallery (p. 304).

**\*\*CAPPELLA SISTINA. SALA REGIA. SALA DUCALE.**

**CAPPELLA PAOLINA.**

The **\*\*Sistine Chapel** was erected under *Sixtus IV.* by *Baccio Pontelli* (?) in 1473; length 133 ft., width 45 ft., six windows on each side above. Beautifully decorated marble screens enclose the space set apart for religious solemnities. The lower part of the walls was formerly hung with *Raphael's* tapestry on the occasion of festivals, while the upper part, with the exception of the wall of the altar, is decorated with interesting frescoes by Florentine masters of the 15th cent. (p. 1; best light in the morning).

These FRESCOES represent parallel scenes from the life of Christ (right) and Moses (left), beginning at the altar, and meeting on the entrance-wall. Left: 1. (by the altar) *Perugino*, Moses with his wife *Zipporah* journeying to Egypt, *Zipporah* circumcises her son (sometimes attributed to *Luca Signorelli*, or with more probability to *Pinturicchio*); 2. *Sandro Botticelli*, Moses kills the Egyptian, drives the shepherds from the well, kneels before the burning bush; 3. *Cosimo Rosselli*, Pharaoh's destruction in the Red Sea; 4. *Cos. Rosselli*, Moses receives the Law on Mt. Sinai, Adoration of the calf; 5. *S. Botticelli*, Destruction of the company of Korah, and that of the sons of Aaron; 6. *Luca Signorelli*, Moses as a law-giver, Investiture of Aaron, Mourning over the body of Moses, with boldly drawn male figures. — Adjoining the latter, on the entrance-wall: *Salviati*, Contest of the Archangel Michael for the body of Moses, now entirely repainted. — Right: 1. *Perugino*, Baptism of Christ; 2. *S. Botticelli*, Christ's Temptation; vigorous and finely individualised; 3. *Dom. Ghirlandajo*, Vocation of Peter and Andrew, completed about 1484, in a dignified and severe monumental style; 4. *C. Rosselli*, Sermon on the Mount, Cure of the leper; 5. *Perugino* (who, according to Vasari, was assisted by Bar-



of Christ, originally by *D. Ghirlandaio*, renewed by *Arrigo Fiammingo*.—On the pillars between the windows 28 popes by *S. Botticelli*, not easily distinguishable.

The **\*\*CHILLING** (p. liii) was begun by Michael Angelo on 10th May, 1508, and, as proved by existing documents, completed in the autumn of 1512 (although the master's biographers have stated that he executed the work 'in 22 months'). Whether the ceiling of the Sistine Chapel, or the Stanze of Raphael are to be regarded as the culminating effort of modern art, has long been a subject of controversy. The merit of uniformity of thought and compactness of composition, must be awarded to the ceiling painting, and these attributes are the more worthy of admiration, as the subjects of the whole series had not been agreed upon from the outset. The pictorial enrichment of the ceiling was at first to be limited to the figures of the Twelve Apostles, but Michael Angelo, perceiving the poverty of the design, prevailed on the pope to allow him to extend it. In order to connect the different scenes, Michael Angelo invented an imaginative structure with columns, pillars, and cornices in the bronze and marble, which rises from the walls, and encloses in the middle of the ceiling (which is vaulted, with a flat surface in the middle) nine sections of different sizes. The lifelike figures which step forth from the architectural members, some of them in their natural colour, and others of a bronze tint, impart to the background such animation and significance, as to render it an admirable introduction to the large central pictures. It is here that the spectator will become fully aware of the importance to a painter of a thorough acquaintance with architectural designs, and of the extent to which Michael Angelo availed himself of such acquaintance.

A description of the **CENTRAL SCENES** may be given nearly in the words of *Ascanio Condivi*, a pupil of Michael Angelo, who in 1553 wrote the master's life before the death of the latter. — 'In the 1st Section of the ceiling (reckoned from the altar), which is one of the smaller ones, you observe in the air God Almighty, who with the motion of his arms separates light from darkness. — In the 2nd Section he creates the two great lights of the world, his outstretched right hand touching the sun, and the left the moon. Around him are several angels, one of whom (to the left) hides his face, and presses close to the Creator, as if to screen himself from the baneful influence (dazzling light) of the moon. In the same section God is again represented as engaged in creating the herbs and plants on the earth. He is portrayed with such art, that wherever you turn he appears to follow you, showing his whole back down to the soles of his feet, — a very excellent work, proving what can be done by foreshortening. — In the 3rd Section God the Lord appears in the air surrounded with angels, regarding the waters, and commanding them to bring forth all those kinds of animals which that element nourishes. — In the 4th Section the

creation of man is represented, and God is seen with <sup>outstretched</sup> arm and hand, as if prescribing to Adam what to do, and what to abstain from. With his other arm he encloses a group of angels (the figure immediately behind the shoulder of the Father bears distinctly female features, and it is a not improbable conjecture that the master meant here to represent the uncreated Eve). — In the 5th Section God draws from Adam's side the woman, who with folded hands stretched out towards God, bows herself with a sweet expression, so that it seems she is thanking him, and that he is blessing her. — In the 6th Section the Demon, in human form from the waist upwards, and otherwise a serpent, coils himself round a tree; he converses with Adam and Eve, whom he persuades to disobey their Creator, and hands the forbidden fruit to the woman. In the second part of the section you see the pair, driven out by the angel, fleeing terrified and sad from the face of God. — In the 7th Section the sacrifice of Abel and Cain is represented. — In the 8th Section is seen the Flood, with Noah's Ark on the water at a distance, and a few persons clinging to it in hopes of saving themselves. Nearer is a boat crowded with people, which, owing to its undue load, and to the numbers of violent shocks of waves, is already shipping water, and threatening to sink, and it is indeed a strange thing to see the human race perishing so miserably in the waves. Still nearer the eye appears above the water the top of a mountain, where a number of men and women have sought refuge as if on an island; they show different emotions, but they all cower, miserable and terrified, under a tent stretched over a tree, to shelter themselves from the excessive rain. And in this scene the wrath of God is represented with great art, for he sends upon them lightnings, waters, and storms. There is also another mountain top on the right side with a group of people on it in similar distress, but it would take too long to describe each one of them. — In the 9th Section, the last, is narrated the story of Noah, who, when lying drunken and naked on the ground, is mocked by his son Ham, but is being covered by Shem and Japheth.

On the lower part of the vaulting are the **\*\*PROPHETS AND SIBYLS** in earnest contemplation, surrounded by angels and genii. To the left of the altar: 1. *Jeremiah*, in a profound reverie; 2. *Persian Sibyl*, reading; 3. *Ezekiel*, with half-opened scroll; 4. *Erythraean Sibyl*, sitting by an open book; 5. *Joel*, reading a scroll; 6. (over the door) *Zacharias*, turning the leaves of a book; 7. *Delphian Sibyl*, with an open scroll; 8. *Isaiah*, his arm resting on a book, absorbed by divine inspiration; 9. *Cumaeen Sibyl*, opening a book; 10. *Daniel*, writing; 11. *Libyan Sibyl*, grasping an open book; 12. (above the Last Judgment) *Jonah*, sitting under the gourd. 'All these are truly wonderful', says Condivi, 'both owing to the attitudes, and to the ornamentation, and the variety of the drapery. But most wonderful of all is the prophet Jonah who sits at the top

of the vaulting. His body is foreshortened towards the inside, towards the part nearest the beholder's eye, while the legs project outside, in the more distant part: a marvellous work, for so great is the skill of Michael Angelo in foreshortening and perspective.

In the pointed arches and lunettes of the vaulting are the ancestors of the Saviour in calm expectation. In the four corner-arches: on the altar-wall, right, the Israelites in the wilderness with the brazen serpent; left, king Artaxerxes, Esther, and Haman. On the entrance-wall, left, David and Goliath, right, Judith.

Nearly 30 years later than this ceiling Michael Angelo painted on the altar-wall the **LAST JUDGMENT**, 64 ft. in width, completed under Paul III. in 1541. Careful and repeated study alone will enable the spectator to appreciate the details of this vast composition, which is unfortunately blackened by the smoke of centuries, and unfavourably lighted. To fathom the religious views and artistic designs of the talented master is a still more difficult task. On the right of the figure of Christ as Judge hover the saints drawn back by devils and supported by angels, on his left the sinners in vain strive to ascend; above are two groups of angels with the Cross, the column at which Christ was scourged, and the other instruments of his sufferings; in the centre Christ and the Virgin, surrounded by apostles and saints; below the rising dead is hell, according to Dante's conception, with the boatman Charon and the judge Minos, whose face is a portrait of Biagio of Cesena, master of the ceremonies of Paul III., who had censured the picture on account of the nudity of the figures. Paul IV., who contemplated the destruction of the picture on this account, was persuaded, instead, to cause some of the figures to be partially draped by *Daniele da Volterra*. Clement XII. caused this process to be extended to the other figures by *Stefano Pozzi*, whereby, as may be imagined, the picture was far from being improved.

Most of the solemnities at which the Pope officiates in person take place in the Sistine Chapel (see pp. 112, 113).

Adjacent to the Sistine Chapel on the E. is the — *Sala Regia*, which is shown by custodians of the Sistine Chapel only by special request. It was built by *Antonio da Sangallo Junr.*, as an entrance hall to the Sistine Chapel, and was originally destined for the reception of foreign ambassadors. The cornicings of the ceiling are by *Perino del Vaga*, and those over the doors by *Daniele da Volterra*.

The mediocre **FRESCOS** of *Vasari*, *Salviati*, and the *Zuccari*, represent, according to the titles inscribed below them: on the window-wall, to the right, scenes from the Night of St. Bartholomew (the inscription *Strages Hugonottorum*, etc., which was once under them, has been obliterated). On the wall opposite the entrance, the door in which leads to the Sistine, the Alliance of the Spanish and Venetians with Paul V., Battle of Lepanto in 1571; on the end wall, Gregory VII. acquitting the Emp. Henry IV. (door to the Pauline), Conquest of Tunis. On the entrance-wall, Gregory XI. returning from Avignon, Alexander III. absolving Fred. Barbarossa.]

The **Sala Ducale**, which adjoins the Sala Regia, constructed by Bernini, is decorated with frescoes and landscapes by *Bril.*

[From the Sala Regia a door to the left, with the inscription 'Paulus III. P. M.', leads into the **Pauline Chapel** (*Cappella Paulina*), built in 1540 by *Antonio da Sangallo Junr.* for Paul III. Here also are two frescoes by *Michael Angelo*, painted by him at a very advanced age: on the left, the Conversion of St. Paul, on the right, the Crucifixion of St. Peter. The other pictures are by *Lor. Sabbatini* and *F. Zuccaro*, the statues in the corners by *P. Bresciano*. The chapel is used on the first Sunday in Advent for the *Quarant' Ore*, or exposition of the host during 40 hrs., when, as well as on Holy Thursday, it is brilliantly illuminated.]

RAPHAEL'S \*\*STANZE AND \*\*LOGGIE. \*CAPPELLA NICCOLINA  
(DI S. LORENZO). \*\*PICTURE GALLERY.  
(Comp. the *Ground-Plan*, p. 292.)

We follow the staircase mentioned at p. 291, passing the present entrance to the Sistine Chapel, and ascend thence to the right 63 steps, to the second floor, where we knock at the white door, through which Raphael's Stanze and Loggie at present are entered from the back. Sticks and umbrellas are left at the door. In front and to the right are two rooms with indifferent modern pictures, chiefly representing scenes from the lives of persons canonised by Pius IX. We traverse that to the right, and then a saloon, the *Sala dell' Immacolata*, decorated by *Podesti*, by order of Pius IX., with frescoes relating to the doctrine of the Immaculate Conception of the Virgin, promulgated on 8th Dec., 1854 (comp. p. 1x). — The door in a straight direction leads to the *Stanza dell' Incendio* (see p. 301), adjoining which are the *Stanza della Segnatura* (p. 297), the *Stanza d'Eliodoro* (p. 300), and the *Sala di Costantino* (p. 302). From the last of these we enter the *Loggie*, see p. 303.

The *Principal Entrance*, which was formerly often available, is in the Cortile di S. Damaso, whence the staircase mentioned at p. 291 ascends to the *Loggie*, from which the Stanze are then entered. — The following description begins with the Stanze.

\*\***Raphael's Stanze.** The frescoes executed by Raphael in 1508-1520 in the papal apartments (*Stanze* or *Camere*) of the Vatican, by order of the Popes Julius II. and Leo X., are unquestionably the foremost among the creations of the master and are rivalled by no modern works of art in existence except the ceiling paintings in the *Cappella Sistina* (p. 293). The work, however, in its entire grandeur had not been planned, nor the task committed to Raphael from the outset. Julius II. originally intended these rooms to be decorated in a much simpler style, and he entrusted the task to *Perugino*, *Podoma*, and other painters of Umbria and Siena. Among these was the young Raphael, who had probably been introduced by *Perugino*, and who after the completion of the first frescoes became so prominent among his fellows, that the work was then entrusted to

him exclusively. Raphael did not, however, live to complete his task, and it was finished by his pupils. The earliest pictures in the first and second stanza only are by Raphael's hand. For each of these paintings he received 1200 gold scudi (nearly 500 pounds). They were seriously injured during the plundering of Rome in 1527, but were restored by Carlo Maratta under Clement XI. They are enumerated here chronologically (comp. also p. lv).

**I. Stanza della Segnatura**, so named from the fact that the papal letters were signed here. Its decoration was undertaken by Raphael in 1508, at the age of 25, and completed in 1511. The sections of the vaulting of the apartment had already been arranged by Sodoma. On the four circular and quadrangular spaces Raphael painted allegorical figures and Biblical and mythological scenes, which in connection with the paintings in the large lunettes are symbolical of the four principal spheres of intellectual life.

**Ceiling Paintings.** 1. THEOLOGY (*divinarum rerum notitia*), a figure among clouds, in the left hand a book, with the right pointing downwards to the heavenly vision in the Disputa beneath; adjacent, the Fall of man; 2. POETRY (*numine afflatur*), crowned with laurels, seated on a marble throne with book and lyre; adjoining it, the Flaying of Marsyas; 3. PHILOSOPHY (*causarum cognitio*), with diadem, two books (natural and moral science) and a robe emblematical of the four elements; adjoining it, the Study of the heavenly bodies; 4. JUSTICE (*jus suum unicuique tribuens*), with crown, sword, and balance; adjacent, Solomon's Judgment.

**Mural Paintings.** Under the Theology: 1. THE DISPUTA. This name continues to be applied to this painting, although it is based on a misunderstanding and error. The scene represented is not a dispute about the doctrine of transubstantiation, as commonly supposed, the monstrosity with the host on the altar being merely intended as a clue to the nature of the subject, and as a symbol of the Church. The scene is rather to be defined as the *Glorification of Christian Faith*. The congregation gathered round the altar, full of religious emotion, and burning with enthusiasm, see heaven opened, disclosing Christ with the heroes of the faith grouped around him. The composition thus consists of two halves, the upper and the lower, whereby not only the heavenward direction of the religious sentiment is clearly indicated, but a definite basis for its formal expression is also obtained. In the UPPER HALF is Christ enthroned, attended by the Madonna and the Baptist; above him hovers the half-figure of God the Father; and below him is the symbol of the Holy Spirit, at whose side are two angels holding the books of the gospel. A choir of angels forms the background, and angels likewise bear the clouds, on which, a little lower down, the heroes of the Old and New Testament are sitting. These last are ranged alternately, and the heroes of the Old Testament at the same time represent the epochs of the world. To the left of the

spectator sit *St. Peter*, *Adam*, *St. John the Evangelist*, *David*, *St. Stephen*, and a half-concealed personage from the Old Testament (a prophet?); on the right, *St. Paul*, *Abraham*, *St. James*, *Moses*, *St. Lawrence*, and lastly an armed hero of the Old Testament. — In the LOWER HALF the four Fathers of the Church, sitting next to the altar, constitute the historical foundation of the picture; to the left *St. Gregory* and *St. Jerome*; on the right *St. Augustine* and *St. Ambrose*. From a very early period attempts have been made to attach historical names to the other figures, which are supposed to be portraits of theologians. Vasari states that they represent SS. Dominicus and Francis, Thomas Aquinas, Bonaventura, Scotus, and Nicholas of Lira. The figure in the antique costume beside St. Ambrose, stretching his right hand towards heaven, has been identified with *Petrus Lombardus*, the monk behind St. Augustine with *Thomas Aquinas*, the cardinal with *Bonaventura*, and the two popes with *Anacletus* and *Innocent III.* These, however, are mere conjectures; and as Raphael has clothed these figures in an ideal costume, he seems to desire chiefly to emphasize their purely human psychological traits of character. The artist has also shown his independence by introducing several of his contemporaries. To the extreme left, in the background, is *Fra Angelico da Fiesole*, on the right side is the laurel-crowned profile of *Dante*, and, separated from him by an old man, appears the head of *Savonarola*.

In the space below the picture (added by *Perino del Vaga* under Paul III.), from left to right: Heathen sacrifice; St. Augustine finding a child attempting to exhaust the sea; the Cuman Sibyl showing the Madonna to Augustus; allegorical figure of the apprehension of divine things.

Under the Poetry: 2. The PARNASSUS (to the right of the Disputa). — This composition is the most perspicuous of the whole series. The spectator will not fail to appreciate the poetical life and exalted sentiment which pervade the picture, while the impression it conveys is at the same time exceedingly pleasing. Raphael has shown consummate skill in adapting his work to the unfavourable character of the space to be covered. *Apollo* sits under laurels playing the violin. This instrument was not chosen by Raphael from ignorance or for the purpose of paying a compliment to *Giacomo Sansecolo*, a famous violinist of that period, but on the sole ground that the motion of the hand seemed to him easier when playing the violin than the lyre. Around *Apollo* are grouped the nine Muses, forming with him a compact central group. The imposing figure of the blind singer, on the left, next arrests our attention. The tunes of the god have so inspired him, that he begins to sing. Near him are *Dante* and *Virgil*. In the foremost group *Petrarch* and *Sappho* are recognisable, and the front figures, in the opposite group, are called *Pindar* and *Horace*. The personages behind are evidently contemporaries of Raphael, whose names cannot



ascertained. Under these, in *grisaille*: left, Alexander the Great, seated, reads the poems of Homer to be placed in the grave of Achilles; right, Augustus prevents the burning of Virgil's *Aeneid*. Under the Philosophy: 3. The so-called *SCHOOL OF ATHENS* (a subject not originally applied to the work), the companion to the *Disputa*, not only in point of situation, but with respect to its subject likewise. There we are introduced to a congregation of believers, here to an *Assembly of Scholars*. The scene is not divided between heaven and earth, as in the case of the *Disputa*, but is confined to earth alone; while at the same time, as in the *Disputa*, a gradation of knowledge, from the imperfect empirical to the perfect and universal, is suggested. A flight of steps leads to an open colonnade, crowned with a dome at the back (supposed to have been designed by Bramante), which forms the most admirable temple of knowledge ever created. Apollo, Minerva, and numerous gods adorn the niches. Plato and Aristotle, the princes in the realm of thought, whom the Renaissance especially revered, surrounded by a numerous train, approach the steps which descend to the foreground, where, in contrast to the pure philosophers, is a crowd of representatives of the empirical sciences, of geometry, arithmetic, astronomy, and music. Such are the two main contrasts presented by the picture, and with them are combined a gradual raising of the sentiments and aspirations from mechanical pursuits, from learning and teaching, copying, meditating, and disputing, to the glorious revelation of the truth, as embodied in the 'divine Plato'. To these general features Raphael imparted the warmth of life and individuality by interweaving with the scene a number of ancient Greek and other personages, in conformity with the prevalent aims of his contemporaries, who were enthusiastic admirers of the antique. He by no means intended, as has been supposed, to give a complete picture of the development of Greek philosophy, but he merely introduced various popular characters of antiquity, with a view to direct the spectator's imagination into the proper channel, and, as it were, to localise a scene which would otherwise have been too general and abstract. Besides Plato and Aristotle, the masks of the bald *Socrates*, and of *Diogenes* lying on the steps, are unmistakable. *Ptolemy* (who from having been mistaken for one of the kings of that name is arrayed in a crown), and *Zoroaster* with the globe in the foremost group on the right, are easily recognised. The names of the other figures are merely conjectural. The bearded old man in the corner to the left, in profile, is supposed to be *Zeno*, the Stoic, the vine-wreathed figure beside him, holding a book, is perhaps *Epicurus* or *Democritus*. The Oriental, who bends over the writing *Pythagoras*, is *Averrhoes*, who was regarded in the middle ages as the principal champion of heretical wisdom. By the base of a column sits *Empedocles*, who is also looking towards the tablet of *Pythagoras*. The figure resting his

foot on a block of marble is either *Anaxagoras* or *Xenocrates*. Lastly, the isolated figure in the foreground, terminating the group to the left, is supposed to be *Heraclitus*. In the Socrates group above is a youthful warrior, representing either *Alcibiades* or *Xenophon*, and the figure behind the warrior, beckoning to Socrates, is said to be *Chrysippus*. No clue, however, has yet been discovered to the names of the figures in the corresponding group to the right, in the upper part of the picture. Raphael has introduced several of his contemporaries into this picture also. Thus, the handsome youth in the foremost group to the left, bears the features of *Francesco Maria della Rovere*, Duke of Urbino; the geometer with the compasses is the portrait of *Bramante*; and the youth bending forward with outstretched arms is Duke *Frederick II. of Mantua*. We are also introduced to the master himself, who enters the assembly from the right, accompanied by his teacher *Perugino*.

Below this picture, in different shades of brown, by *Perino del Vaga* (from left to right): Allegorical figure of Philosophy; Magicians conversing about the heavenly bodies; Siege of Syracuse; Death of Archimedes.

Under the Justice: 4. Over the window the three cardinal virtues: Prudence with double visage looking to the future and the past; right, Moderation; left, Strength. Below, at the side of the window, the administration of ecclesiastical and secular law; right, *Gregory IX.* (with the features of *Julius II.*) presenting the Decretals to a jurist (surrounded by numerous portraits; to the left in front *Card. de' Medici*, afterwards *Leo X.*). Below (by *Perino del Vaga*): Moses brings the tables of the Law to the Israelites; left, *Justinian* entrusts the Roman Code to *Tribonian*. In the space beneath: *Solon's* address to the Athenian people (?).

The door adjoining the 'School of Athens' leads to the —

**II. Stanza d'Elidoro**, the frescoes of which were painted in 1511-14. The mural paintings, from the first of which the saloon derives its name, represent the triumph and divine protection of the church, in connection with the age of the warlike *Julius II.* and the elevation of *Leo X.*

On the Ceiling are four scenes from the old Covenant, unfortunately much damaged: *Jehovah* appears to *Noah*, *Jacob's Vision*, *Moses* at the burning bush, *Sacrifice of Isaac*.

**Mural Paintings.** Below the *Moses*: 1. **MIRACULOUS EXPULSION OF HELIODORUS** from the Temple at Jerusalem by a heavenly horseman (*Maccab. ii, 3*), being an allusion to the deliverance of the States of the Church from their enemies. On the right *Heliodorus* lies on the ground; one of his companions attempts to defend himself, a second shouts, a third strives to secure his booty; in the background the high-priest *Onias* praying; to the left in the foreground women and children, and *Pope Julius II.* on his throne (the hindmost of the two chair-bearers is the celebrated engraver

Antonio Raimondi). This composition is remarkable for its admirable vigour of expression. Below the Sacrifice of Isaac: 2. THE MASS OF BOLSENA. An unbelieving priest is convinced of the truth of the doctrine of transubstantiation by the bleeding of the host (comp. p. 65), a miracle which is said to have taken place at Bolsena in 1263; below are women and children; opposite the priest, Julius II. kneeling with him in equanimity; the wrathful cardinal is Riario (founder of the Chigi celleria). This work is probably the most perfect of Raphael's frescoes with respect to execution.

Below Noah: 3. ATILIA REPULSED FROM ROME BY LEO I., in allusion to the expulsion of the French from Italy after the battle of Novara in 1513. The pope, with the features of Leo X., is seated on a white mule, around him cardinals and attendants on horseback, above him St. Peter and St. Paul enveloped in a brilliant light, and distinctly visible to Attila and his Huns, who are struck with terror at the apparition. To the right of this —

Below Jacob's Vision: 4. THE LIBERATION OF PETER, in three sections. Over the window Peter in the dungeon sleeping between the watchmen and awakened by the angel; right, he is conducted away; left, the watchmen awake.

Under the pictures are painted eleven Caryatides and four statues in grisaille. They are symbolical of a life of peace, and bear the distinct impress of Raphael's inventive genius, notwithstanding considerable restoration. The paintings in different shades of brown between these, of similar import with the large figures, have been still more freely retouched.

These two apartments were painted by Raphael's own hand, and his progressive freedom and decision of touch are distinctly traceable. In the two following rooms he painted the conflagration of the Borgo only (with the exception of a few figures on the left); the other pictures were executed from his designs, those of the third room under his personal supervision, those of the fourth after his death.

III. Stanza dell' Incendio, on the opposite side of the Stanza della Segnatura, is entered by the door on the right adjoining the Disputa. The ceiling-paintings are by Perugino, those on the walls, representing scenes from the reigns of Leo III. and Leo IV., were executed in 1517.

Over the window: 1. OATH OF LEO III., sworn by him in presence of Charlemagne (with the gold chain, his back turned to the spectator), in order to exculpate himself from the accusations brought against him, by Perino del Vaga.

To the right of this, on the entrance-wall: 2. VICTORY OF LEO IV. OVER THE SARACENS AT OSTIA, executed by Giov. da Udine. The pope is represented as Leo X., accompanied by Card. Julius de' Medici (Clement VII.), Card. Bibiena, and others. Below: Ferdinand the Catholic, and the Emp. Lothaire.

3. INCENDIO DEL BORGO, conflagration of the Borgo, whence the name of the room.

The apparently ungrateful task of painting a miracle has been executed so happily by the genius of Raphael, that he has presented us with what would be termed in modern language a magnificent genre picture. The traditional incident, — the extinguishing of a fire which had broken out in the Borgo, or Vatican quarter, by the sign of the cross made by Pope Leo IV. (9th cent.) in the Loggia of St. Peter's — is placed in the background. The foreground exhibits the terrors of a conflagration, the efforts of the people to save themselves and their movables, and the half-paralysed condition especially of the mothers and other women. We are then transported to the heroic age, by a group in the left corner, representing the aged Anchises on the back of Æneas, the classical derivation of which justifies the powerful delineation of the limbs. The Incendio is unquestionably the most popular picture of the series, and is well adapted to illustrate the superiority of Raphael's art to that of a later period. The antiquarian will also scan with interest the façade of the old church of St. Peter, represented here as it still existed in Raphael's time.

Below: Godfrey de Bouillon and Aistulf.

4. CORONATION OF CHARLEMAGNE in the old Church of St. Peter. Leo III. has the features of Leo X., and the emperor those of Francis I. of France. Below: Charlemagne.

IV. Sala di Costantino. The pictures of this saloon were executed under Clement VII. by *Giulio Romano*, aided by *Francesco Penni* and *Raffaello dal Colle*. It has been supposed that the allegorical figures of Comitas and Justice, in oil, and not 'al fresco' like the rest of the work, were painted by Raphael's own hand; but it appears, from letters of Fra Sebastiano del Piombo (who took an interest in the work after Raphael's death) to Michael Angelo, that one figure only was painted in oil by Raphael's pupils, and that the objects to be depicted were not finally agreed upon at the time of Raphael's death, or, at least, that they underwent many changes during their execution. For some of the pictures, however, particularly for the Battle of Constantine, preliminary sketches had been made by Raphael himself.

On the long wall: 1. BATTLE OF CONSTANTINE against Maxentius at Ponte Molle, the emperor advancing victoriously, behind him flags with the cross, Maxentius sinking in the river, flight and defeat on all sides, painted by *G. Romano*. This fine composition is full of expression and vigour, but the colouring is less successful. — On the left side of the picture Silvester I. between Faith and Religion; on the right Urban I. between \*Justice and Charity.

2. BAPTISM OF CONSTANTINE by Silvester I. (with the features of Clement VII.) in the baptistery of the Lateran, by *Francesco Penni*. To the left of this: Damasus I. between Prudence and age; right, Leo I. between Innocence and Truth.

The Vatican.

3. (on the window-wall) **ROME PRESENTED BY CONSTANTINE TO SILVESTER I.**, by *Raffaello dal Colle*; **left, Silvester with Fortitude**, right, **Gregory VII.** (?) with **Power** (?).

4. **CONSTANTINE'S ADDRESS** to his warriors regarding the victorious omen of the cross, designed by *Raphael* (?), and executed by *G. Romano*, who added the dwarf (*perhaps Gradasso Beretta*) of *Norcia*, dwarf-chamberlain of *Card. Hippolytus de' Medici*) and several other figures. — On the left, **Peter** between the Church and Eternity, right **Clement I.** between **Moderation** and **\*Urbanity**. — The scenes below are from the life of **Constantine**, designed by *G. Romano*.

The **CHILING**, completed under **Sixtus V.**, is adorned with an allegory of the triumph of Christianity over paganism. In the pendentives are Italian landscapes, with corresponding allegorical figures in the lunettes.

One of the custodians of this saloon (1½ fr.) shows the neighbouring **\*Cappella di Niccolò V.**, erected by **Nicholas V.** and decorated by *Fra Angelico da Fiesole* in 1447 with frescoes from the life of **SS. Lawrence** and **Stephen**. They are one of the last and finest works of that master, but were buried in oblivion until restored under **Gregory XIII.** and **Pius VII.**

The **UPPER SERIES** represents scenes from the life of **St. Stephen**: 1. (to the right of the door) **Stephen consecrated deacon** by **Peter**; 2. He distributes alms as deacon; 3. He preaches; 4. He is brought before the council at Jerusalem; 5. He is dragged away to his martyrdom; 6. His death by stoning. — **BELOW**, in the same order, scenes from the life of **St. Lawrence**: 1. Consecrated deacon by **Sixtus II.**; 2. **Sixtus** (with the features of *Nicholas V.*?) gives him treasures for distribution among the poor; 3. Distribution of the same; 4. The saint is condemned by the emperor; 5. His martyrdom. Also on the wall below: 1. **St. Bonaventura**, r. **St. Johannes Chrysostomus**. In the vaulting: 1. **St. Augustine**, r. **St. Thomas Aquinas**. On the lower part of the right wall: 1. **St. Athanasius**, r. **St. Gregory**. On the vaulting: 1. **St. Leo**, r. **St. Ambrose**. On the ceiling the **Four Evangelists**.

**\*\* Raphael's Loggie.** Leaving the **Constantine saloon**, we proceed to the second floor of the loggie which enclose the **Cortile di S. Damaso** (comp. ground-plan, p. 292), the **W. (right) wing** of which was embellished with stucco mouldings, painted enrichments, and ceiling paintings, from designs by *Raphael* and under his superintendence by *Giulio Romano*, *Giovanni da Udine*, and others of his pupils. The hall was originally open, and the paintings have therefore suffered seriously from exposure to the air, but since 1813 they have been protected by windows of glass. The stucco work and the painted ornamentation are by *Giovanni da Udine*, and its style has manifestly been influenced by the antique works of the kind which had been found a short time previously in the **Thermae of Titus** (p. 237). Amongst the ceiling-paintings after *Raphael's* designs those in the first vault were executed by *Giulio Romano*, the others by *Francesco Penni*, *Perino del Vaga*, *Polidoro da Caravaggio*, and others. Each of the thirteen sections of the vaulting contains four quadrangular frescoes, which are together known as **'Raphael's Bible'**.

All these compositions display rare fertility of invention and gracefulness of treatment.

**CEILING PAINTINGS.** The first twelve vaults contain scenes from the Old, and the thirteenth scenes from the New Testament. We begin to the right of the principal approach, i. e. the side opposite the present entrance. Staircase: 1. (over the door) 1. Separation of light from darkness; 2. Separation of land from sea; 3. Creation of the sun and moon; 4. Creation of the animals. — II. 4. Creation of Eve; 1. The Fall; 2. Banishment from Paradise; 3. Adam and Eve working (destroyed); 4. Noah's sacrifice. the ark; 2. Deluge; 3. Egress from the ark (destroyed); 4. Noah's posterity; — IV. 1. Abraham and Melchisedek; 3. God promises Abraham posterity; 2. Abraham and the three angels; 4. Lot's flight from Sodom. — V. 1. God appears to Isaac; 3. Abimelech sees Isaac caressing Rebecca; 2. Jacob and his brethren; 2. Joseph is sold; 3. Joseph and Potiphar's wife; 4. Joseph interprets Pharaoh's dream. — VIII. 1. Finding of Moses; 2. Moses strikes the burning bush; 3. Destruction of Pharaoh in the Red Sea; 4. Moses strikes the rock for water. — IX. 1. Moses receiving the tables of the Law; 2. Adoration of the golden calf, Moses breaks the tables of the Law to the people. — X. 1. The Israelites crossing the Jordan; 2. Fall of Jericho; 3. Joshua bids the sun stand still during the battle with the Ammonites; 4. Joshua and Eleazar dividing Palestine among the twelve tribes. — XI. 1. Samuel anoints David; 2. David and Goliath; 4. David's triumph over the Syrians; 3. David sees Bathsheba. — XII. 1. Zadok anoints Solomon; 2. Solomon's Judgment; 4. The Queen of Sheba (destroyed); 2. The wise men from the East; 3. Baptism of Christ; 4. Last Supper.

**Stucco MOULDINGS.** Among these should be particularly noticed the charming small reliefs in the arches of the windows and drawing, with a grinder of colours below him. Lower down are a number of his pupils busied in executing their master's designs, and below them Fama who proclaims the celebrity of the work. On the right an old bricklayer is seen at work, and there is a similar figure in the right curve of the 2nd window, both apparently portraits. The whole affords a charming picture of the life and habits of the artists during the execution of the work.

The decoration of the two other wings of the loggia of this story, with stucco work by *Marco da Faenza* and *Paul Schor*, painted by artists of the 16th and 17th cent., is very inferior to the above described works of Raphael's period. — Immediately to the left, in the N. (first) wing, is the approach to the picture-gallery; we ascend the stairs, and at the top ring at the door on the left.

**The Picture Gallery** of the Vatican was founded by Pius VII. by collecting the pictures restored by the French in 1815, most of which had been taken from churches, and by adding others. With the **Borghese Gallery**, this is the most important collection in Rome being inferior to that gallery, and to other great Roman private collections in the number of its works alone, while surpassing them in selectness. — *Permessio*, see p. 117 (fee 1/2 fr.). The pictures are not numbered, but are furnished with notices of the subject and the names of the artists.

**I. Room.** Left wall: *Leonardo da Vinci*, St. Jerome, dead-colouring, in shades of brown, evidently a study of strong perspective.

probably painted about 1480-83; \**Raphael*, Annunciation, Adoration of the Magi, Presentation in the Temple, predella to the Coronation of Mary, in the 3rd Room; *Guercino*, Christ and Thomas; \**Giov. Bellini* (formerly ascribed to *Mantegna*), Dead Christ and M. Magdalene who anoints his wounds, painted in Mantegna's school, about 1470-80; *Franc. Francia*, Madonna with St. Jerome. — On the window-wall: *Carlo Crivelli*, Dead Christ with Mary, St. John, and Magdalene. — On the entrance-wall: *Fra Angelico da Fiesole*, Scenes from the life of St. Nicholas of Bari, \*Small Madonna with angels on a gold ground; *Murillo*, Adoration of the shepherds; *Benozzo Gozzoli* (?), Miracles of St. Hyacinth; *Murillo*, Nuptials of the infant Christ with St. Catherine (these two Murillos were presented to Pius IX. by Queen Isabella); *Perugino*, SS. Benedict, Scholastica, and Placidus; \**Bonifazio*, Madonna with St. John and St. Catherine, on the left St. Peter and St. Paul (fine colouring); \**Raphael*, Faith, Hope, and Charity, three charming female figures, predella of the Entombment in the Pal. Borghese, in grisaille (1507); *Garofalo*, Madonna, St. Joseph, and St. Catherine.

II. Room. Entrance-wall: on the right, \*Wall of egress: *nion of St. Jerome*, one of his best works. — Wall of egress: \**Raphael*, The Transfiguration, his last great work, painted for Card. Giulio de' Medici (afterwards Clement VII.), and preserved down to 1797 in S. Pietro in Montorio. The upper part is by *Raphael's* own hand: Christ hovering between Moses and Elias; Peter, James, and John prostrate on the ground, dazzled by the light. The lower half (much darkened by age), where the other disciples are being requested to heal the possessed boy, was partly executed by *Raphael's* pupils. The figures above, to the left, in an attitude of adoration, are St. Lawrence and St. Stephen. — On the short wall: \**Raphael*, Madonna of Foligno, 1512; in the background, the town of Foligno, into which a bomb falls; to the right, below, St. Jerome recommends to the Madonna Sigismondo Conti, secretary of Julius II., who ordered the painting for S. Maria in Arcetri, whence it was transferred to S. Anna delle Contesse in Foligno in 1565; to the left St. Francis of Assisi, and John the Baptist. — In its striking vigour, the life-like individuality of its portraits, and the powerful and delicately blended colouring the Madonna of Foligno far surpasses all *Raphael's* earlier oil-paintings. The transference of the picture from wood to canvas, effected at Paris, to which the picture had been carried during the wars of the Revolution, has necessitated a little restoration.

III. Room. On the entrance-wall: \**Titian*, 'Madonna of S. Niccolò de' Frari', completed in 1523, and carried in 1770 to Rome, where the rounded upper part of the picture was cut off. The energetic fidelity of the colouring, the dignity of the design and details, and the lofty gravity of the whole composition renders this one of the most important works of the master's middle period. *Guercino*.

St. Magare **t** of Cortona. — Right long-wall: *Spagnoletto*, Martyrdom of St. Lawrence; *Guercino*, M. Magdalene; *Bern. Pinturicchio*, Coronation of the Virgin, painted for the church delle Fratte at Perugia, about 1500; below are the Apostles, St. Francis, St. Bonaventura, and three Franciscans; *Perugino*, Resurrection, probably painted by *Raphael* when a youth, from a design of his master *Perugino*; the sleeping soldier to the right is said to be *Raphael's* own portrait, the one fleeing to the left that of *Perugino*; Coronation of the Virgin, designed by *Raphael* for the monastery of S. Maria di Monte Luce near Perugia, the upper half painted by *G. Romano*, the lower by *Francesco Penni (il Fattore)* in 1525; *Lo Spagna*, Adoration of the infant Christ (formerly in La Spineta near Todi); \**Raphael*, Coronation of the Virgin, painted in 1503 in *Perugino's* school, for S. Francesco at Perugia; \**Perugino*, Madonna on a throne with Laurentius, Ludovicus, Herculanus, and Constantius, the guardian saints of Perugia, painted in 1496; *Sassoferrato*, Madonna. — End-wall: \**Caravaggio*, Entombment, one of the ablest works of the Naturalistic School. — Window-wall: \**Titian*, Portrait of Niece. Marcello, Doge of Venice (1473-74), not painted from nature, but full of individuality, and a good specimen of the ugliness which at once repels and attracts the spectator. *Niccolò Alunno*, Crucifixion of Christ and Coronation of the Virgin, two large paintings in several sections. Between these: \**Melozzo da Forlì*, Fresco from the former library of the Vatican, representing Sixtus IV. the donor, with Card. Giul. della Rovere (Julius II.) and his nephew Pietro Riario; before him kneels Platina, prefect of the library.

**IV. Room.** Entrance-wall: *Valentin*, Martyrdom of Processus and Martinianus; *Guido Reni*, Crucifixion of St. Peter; *N. Poussin*, Martyrdom of St. Erasmus. — Right wall: *F. Baroccio*, Annunciation; *A. Sacchi*, Mass of Gregory the Great (there are mosaic copies of these three pictures in St. Peter's); *Baroccio*, St. Michel. — Window-wall: \**Moretto*, Madonna with SS. Jerome and Bartholomew; *Paolo Veronese*, Vision of St. Helena. — Left wall: *Guido Reni*, Madonna, with SS. Thomas and Jerome below; *Cor- Sacchi*, or probably of the Bologna Sch.), Christ in a glory; St. Romuald.

### B. Antiquities.

*Pio-Clementino. Museo Gregoriano. Museo Chiaramonti. Museo Nuovo. Egyptian Museum. Etruscan Museum. Raphael's Tapestry.*

(Comp. Plan, p. 316.)

**BRUNESSE**, see p. 117. CATALOGUE in French, English, and Italian. *Massi*, 4 fr. (abridgment in English or Italian, 2 fr.). **VATICAN COLLECTION OF ANTIQUITIES**, the finest in the world, was begun by the Popes Julius II., Leo X., Clement VII., and Paul III. in the Belvedere, which was erected by Bramante for Julius II. and commands a magnificent view of Rome. A



for example, were preserved the Torso of Hercules, the Apollo Belvedere, and the Laocoon. Clement XIV. (Ganganelli, d. 1774) determined to institute a more extensive collection, in consequence of which the *Museo Pio-Clementino* arose under him and his successor Pius VI. The museum was arranged by the celebrated E. Q. Visconti. It was despoiled of its costliest treasures by the French in 1797, but most of these were restored to Pius VII. in 1816 after the Treaty of Paris. Pius VII. extended the collection by adding to it the *Museo Chiaramonti*, and in 1821 the *Braccio Nuovo*; and Gregory XVI. added the *Egyptian* and the *Etruscan Museum*.

THE PRESENT ENTRANCE to the collection of antiquities is on the W. side of the palace, not far from the N.W. corner. Approaching from the Borgo, we cross the Piazza S. Pietro, proceed to the left great flight of steps of St. Peter's through the passage under the portico, walk round the whole of St. Peter's, of the dimensions of which we thus obtain an excellent idea (comp. also plan, p. 284), and then, between the Vatican Gardens (at present closed) and the palace, reach the gate under the Sala della Biga. (This point may be reached by carriage; so that it is not necessary for visitors to alight in the Piazza of St. Peter, as the drivers sometimes pretend.) We ring at the gate, give up our permesso, and ascend to the *Sala a Croce Greca*, described below. (The glass-door opposite the staircase leads to the *Library*.)

The entrance was formerly on the other side of the Vatican. Visitors were admitted from the Cortile di S. Damaso to the *Galleria Lapidaria* (p. 315), and thence to the *Museo Chiaramonti* (p. 314), the vestibule and court of the *Belvedere* (pp. 312, 313), etc.

## **\*\*MUSEO PIO-CLEMENTINO. \*MUSEO CHIARAMONTI. BRACCIO NUOVO.**

The **\*\*Museo Pio-Clementino**, the real nucleus of the Vatican collection, contains a number of the most celebrated antiques. It is divided into eleven departments, numbered below with Roman numerals. The principal entrance was formerly from the Museo Chiaramonti (p. 314), and the numbering of the sculptures still begins there. According to the present arrangements, as already said, we first enter the —

**I. Sala a Croce Greca**, constructed by *Simonetti*, under Pius VI., in the form of a Greek cross. On the floor are three ancient mosaics. In the centre a head of Pallas, found in 1741 in the Villa Ruffinella, near Frascati. By the steps, between the two sphynxes, \*Flower-basket from Roma Vecchia. At the entrance to the following room (*Sala Rotonda*, p. 309): Bacchus. We here begin to enumerate the more important sculptures: 559. Augustus; 564. Lucius Verus; 566. Large sarcophagus in porphyry, of Constantia, daughter of Constantine the Great, from her tomb, afterwards the church of S. Costanza, near S. Agnese (p. 174); it is adorned with vintage-scenes (perhaps in illusion to the Vineyard of the Lord); 567. Priestess of Ceres; 569. Olio; 570. The elder Faustina; \*574. Venus, perhaps a

copy of the Cnidian Venus of *Praxiteles* (p. xxxiii), drapery of metal modern; 578, 579. Egyptian *Sphinxes*; 1. 581. *Trajan*; 582. *Apollo Citharædus*, restored as a *Muse*; 589. *Sarcophagus* of St. Helena, mother of Constantine, from her tomb near Torre Pignattara, transferred to the Lateran by Hadrian IV., and thence to the Vatican by Pius VI.; 592. *Augustus*. By the stairs: r. 600. *Recumbent river-god*, said to have been restored by Michael Angelo (opposite the entrance to the Egyptian Museum, p. 319).

We now ascend the staircase (with 20 antique columns from Præneste), leading to the right to the —

## II. Sala della Biga, a circular hall with a cupola.

In the centre: \*623. *Biga*, or two-horse chariot, from which the saloon derives its name. The body of the chariot, richly adorned with leaves, which was used for centuries as an episcopal throne in S. Marco, and a part of the right horse are alone ancient. \*608. Bearded *Bacchus*, inscribed 'Sardanapallos'; \*610. Effeminate *Bacchus*; 611. *Combatant*, in the head resembling *Alciades*, and in position a figure of the group of *Harmodius* and *Aristogeiton* at Naples; \*612. Draped statue, from the Palazzo Giustiniani in Venice; 614. *Apollo Citharædus*; \*615. *Discobolus*, of the Attic school, perhaps after *Alcamenes*; 616. *Portrait-statue* of *Phocion* (?), *Epaminondas*, or *Aristomenes*; \*618. *Discobolus* of *Myron* (p. xxxii); the original was of bronze; head modern, and inaccurately replaced; it should have been turned to the side, as the excellent replica in the Pal. Lancelotti (p. 192) shows; 619. *Chariot-driver*; 621. *Sarcophagus-relief*, race of *Pelops* and *Enomeus*; 622. *Small Diana*.

Leaving the Sala della Biga and turning to the right, we reach, straight from the staircase (comp. ground-plan, p. 316), the —

## III. Galleria del Candelabri, a corridor, 320 ft. in length, in six sections, containing chiefly small and fragmentary sculptures.

I. SECTION. Right and left of the entrance: 2, 66. *Birds' nests* and children; r. \*19. Boy stooping over dice or something similar; r. 31, 1. 35. *Candelabra* from *Otricoli*, the former with *Satyr*, *Silenus*, and *Bacchante*, the latter with *Apollo*, *Marsyas*, and the *Scythian*; 1. 45. Head of young *Satyr*; 1. 52. *Sleeping Satyr*, of green basalt. — II. SECTION. On the r., 74. *Pan* extracting a thorn from the foot of a *Satyr*, a fountain-figure; 81. *Ephesian Diana*, from the villa of Hadrian; 82. *Sarcophagus*, with the murder of *Egistheus* and *Clytemnestra* by *Orestes*; r. 93, 1. 97. *Candelabra*, from S. Costanza; 1. 104. *Ganymede* with the eagle; 1. 112. *Sarcophagus-relief* of *Protesilaus* and *Laodamia*; 117, 118. Boy with *hydria*, fountain-figures; \*119. *Ganymede*, carried off by the eagle, copy of a celebrated work by *Leochares*. — III. SECTION. On the r., 131. Mosaic with dead fish, dates, etc.; 134. *Sophocles*, sitting; 1. 140. *Socrates*; 1. 141, 153. *Bacchus* with the panther; 148 A. *Satyr* with the infant *Bacchus*. — IV. SECTION. On the r. 157, and 1. 219. *Candelabra* from S. Costanza; r. 168. *Roman matron*, draped statue; r. 173. *Sarcophagus*: *Ariadne* discovered by *Bacchus*; r. 177. Old beggar; r. 184. *Goddess* of *Antioch*; 187. *Candelabrum* with *Hercules'* theft of the tripod (*Hercules*, *Apollo*, and *Dionysus*); 190. *Candelabrum* with *Bacchanalian dance*, from Naples, a cast from the original in Paris; 1. 194. Boy with a goose; 200. *Antique Apollo* (inaccurately restored); 1. 204. *Sarcophagus* with the children *Niobe*; 208. *Marcellus* (?), nephew of *Augustus*; 210. *Marble vessel* with *chanalians* dancers. — V. SECTION. On the r., \*222. *Female runner*, from the villa of Hadrian; r. 234. *Candelabrum*, with *Minerva*, *Jupiter*,

**Apollo**, from Otricoli; 1. 240. **Negro-boy with bath-apparatus**. Venus, and — VI. **Sarcophagus with Luna and Endymion**; r. 253. **Daughter of Niobe**; 1. 264. **Daughters of Leucippus** by the Dioscouri; upon it, **Statue of the fighting Galathea**, from the votive offering of king Attalus on the Acropolis of Athens (p. 225).

The next gallery, containing the **TAPESTRY OF RAPHAEL** (p. 321), is open to the public on Thursdays only. **ETRUSCAN MUSEUM**, see p. 319.

We now descend and return to the **Sala a Croce Greca**, and pass through it (comp. ground-plan, p. 316) to the —

**IV. Sala Rotonda**, erected under Pius VI. by **Simonetti**, after the model of the Pantheon. The floor contains an admirable **Mosaic**, found in 1780 in the **Thermæ at Otricoli**, with **Nereids, Tritons, Centaurs**, and masks. — In the centre a magnificent basin of **porphyry**, from the **Baths of Diocletian**. On the right and left of the entrance: 554. **Julia Domna**, wife of **Septimius Severus**; 553. **Plotina**, wife of **Trajan**. Then, to the left: 552. **Juno Sospita**, from **Lanuvium**, copy of an ancient Latin image made in the age of the **Antonines**; 551. **Claudius**; 550. **Statue of Claudius as Jupiter**, found in 1865 at **Civita Lavinia**, the ancient **Lanuvium**; 549. **Jupiter Serapis**; 548. **Nerva**, on the pedestal a fine relief, but of doubtful meaning; 547. **Sea-god**, found near **Pozzuoli**; \*546. So-called **Arberini Juno**; 545. **Bust of Antinous**; 544. **Hercules**, colossal statue in gilded bronze (12 ft. in height), found in 1864 immured in the foundations of the **Pal. Righetti**, near the theatre of **Pompey**; 543. **Colossal head of Hadrian**, from that emperor's **mausoleum** (S. Angelo); \*542. **Female statue** restored as **Ceres**; 541. **Faustina**, wife of **Antoninus Pius**; \*540. **Antinous as Bacchus** (drapery modern, probably originally of metal), from **Hadrian's Prænestine villa** (p. 378; 'Antinous Braschi'); \*\*539. **Bust of Zeus from Otricoli**, the finest and most celebrated extant, formerly erroneously regarded as a faithful reproduction of the **Zeus of Phidias**, whereas, according to modern critics, the head is a modification of the **Lysippos** type. Then, 556, **Pertinax**; 555. **Genius of Augustus**. — At the entrance to the next room: 537, 538. **Tragedy, Comedy**, **Termae** from **Hadrian's Villa**. — In the niches at the entrance: 536. **Minerva**; 535. **Mnemosyne**, mother of the **Muses**. We next

enter the —  
**Sala delle Muse**. We first enter an **Ante-Room**: (left) \*525. **Sappho** (?); 523. **Aspasia**, so-called from the modern tradition on the base. Right: 531. **Periander of Corinth**; 530. **Bias** (?); 528. **Bias**, the misanthrope of the seven wise men. — The magnificent **Sala** itself, also constructed by **Simonetti** under **Pius VI.**, is octagonal in form, covered with a dome, and adorned with sixteen columns of **Carrara marble**. It derives its name from the **statues of the Muses** preserved here, which, with the exception of **Nos. 504, 520**, were found with the **Apollo** at **Tivoli** in 1774. In the centre of the right wall: \*516. **Apollo Musagetes**, in a long robe, with an air of poetic rapture, standing on an altar with

representation of the Lares. To the right of the Apollo: 515. Calliope (Muse of epic poetry); 611. Terpsichore (dancing); 1. 517. Erato (erotic poetry); 520. Euterpe (music). Then, on the other side: 499. Melpomene (tragedy); 503. Thalia (comedy); 504. Urania (astronomy); 505. Clio (history); 508. Polyhymnia (higher lyric poetry). — Among the other sculptures, chiefly excellent Greek portrait-heads, the following should be noticed. On the right, as we enter from the ante-room: 510. Alcibiades; 512. Sleeping Epimenides; 514. Socrates; 518. Themistocles (?); 519. Zeno, the Eleatic; 521. Euripides. Opposite: 498. Epicurus; 500. Zeno, the Stoic; 502. Æschines, the orator; 506. Demosthenes; 502. Antisthenes, the Cynic; 509. Metrodorus, the Epicurean.

*Ante-Room* on the other side, forming also the ante-room of the Sala degli Animali: (right) 494. Greek portrait—herma; 496. Herma of Hesiod; 495. Bacchus in female attire. Above: 493. Relief of the birth of Bacchus. Left side: 492. Herma of Sophocles, the only one authenticated by an inscription (mutilated); 491. Silenus; 490. Herma of Diogenes. Above: 489. Dance of the Corybantes.

**VI. Sala degli Animali**, containing a number of animal-pieces in white and coloured marble, most of them modern or freely restored; a great part of the floor is paved with ancient mosaics.

This hall is divided into two sections by means of four granite columns, which form a passage from the Sala delle Muse into the court of the Belvedere (p. 312). To the right: 194. Pig and litter; 202. Colossal camel's head as the aperture of a fountain; 208. Hercules with Geryon; 210. Diana, badly restored; 213. Hercules and Cerberus; 220. Bacchanalian genius on a lion; 228. Triton carrying off a nymph. Below, on an oval sarcophagus-cover, triumphal procession of Bacchus; 232. Minotaur. To the left: 116. Two greyhounds playing; 124. Sacrifice to Mithras; 134. Hercules with the slain Nemean lion; 137. Hercules slaying Diomedes; 138. Centaur with a Cupid on his back. (Adjacent is the entrance to the Galleria delle Statue, see below.) 139. Commodus on horseback (Bernini's model for the statue of Constantine in the Portico of St. Peter's); 151. Sheep sacrificed on the altar; 153. Small group of a shepherd resting, with goats; 157. (in the next window) Relief of a cow and calf.

**VII. Galleria delle Statue**, originally a summer-house of Innocent VIII., and converted into a museum by Clement XIV. and Pius VI. The lunettes contain remains of paintings by Pinturicchio. — To the right of the entrance: 248. Clodius Albinus, the opponent of Septimius Severus. The statue stands on an interesting piece of travertine (found in 1777 not far from the mausoleum of Augustus, near S. Carlo al Corso), which marked the spot where the body of Caius, son of Germanicus, was burned. \*250. Eros of Praziteles ('*Il Genio del Vaticano*', p. xxxiii), found near Centocelle on the Via Labicana; on the back are traces of wings; above it, 249. Relief, attributed to Mich. Angelo: Cosimo I. aiding Pisa; 251. So-called Doryphorus; \*253. Triton, upper part only, found near Tivoli; 255. Paris, copied from a fine original; 256. Youth, with Hercules; 257. Diana (relief); 258. Bacchus; 259. Figure with ale torso, probably Apollo, incorrectly restored as Pallas

called *Minerva Pacifera* (a) with the olive-branch; 250. Greek tomb-relief; \*281. *Medusa* (a) a relief of Bacchus and Ariadne; 263. Relief of a female figure in a quadriga; 264. *Apollo Sauroctonus*, lying in bronze, after *Praxiteles*; \*265. *Amazon*, from the Villa Mattei, probably a copy of a work by *Strongylion*; 267. *Drunk satyr*; 268. *Juno*, from the *Thermæ of Otricoli*; 269. Relief, Jason and *Medea* (?); 270. *Urania*, from Tivoli, freely restored; \*271. and 390. (one on each side of the arch which leads into the room of the busts) *Posidippus* and *Menander*, two admirable portrait-statues of these comic dramatists, in Pentelic marble, perhaps original works of *Cephisodotus*, son of *Praxiteles* (p. xxxiii), from the theatre at Athens, found at Rome under Sixtus V. near S. Lorenzo in Paneperna, where they were long revered as saints. — The visitor may conveniently quit this gallery here and inspect that of the busts (see below).

Window-wall, beyond the *Menander*: 392. *Septimius Severus*; 393. Girl imploring protection, erroneously regarded as a *Dido*, the original in the Pal. Barberini (p. 168); 394. *Neptune Verospi*; 395. *Apollo Citharædus*, archaic; 396. Wounded *Adonis* (the hand, of which there are traces was probably that of a *Cupid* dressing the wound); 397. Reclining *Bacchus* from the Villa of Hadrian; 398. *Macrinus*, successor of *Caracalla*. In front of it, in the centre, a large alabaster basin, found near SS. Apostoli; 399. *Æsculapius* and *Hygeia*, from *Palestrina*; 400. *Euterpe*; 401. Mutilated pair from the group of *Niobe* (p. xxxiii), a son and a daughter, found, like the Florentine statues, near Porta S. Paolo; 405. *Nymph*; 406. Replica of the *Satyr* of *Praxiteles*. — In the window-niche: 422. *Giustiniani* fountain-enclosure with *Bacchanalian* procession, modern copy from the original in Spain. (Adjacent is the entrance to the *Gabinetto delle Maschere*, see below.) — Then, in the centre: 462. Cinerary urn of oriental alabaster, found with the inscriptions Nos. 248, 405, 407, 408, 410, 420, which once contained the remains of a member of the imperial Julian family. On the end: \*414. *Sleeping Ariadne*, formerly taken for *Cleopatra*, found in the reign of *Julius II.*; below it, \**Sarcophagus* with battle of the giants. At the sides: \*412, 413. The *Barberini Candelabra*, the largest and finest in existence, found in Hadrian's villa; on each three reliefs, (1.) *Jupiter*, *Juno*, *Mercury*, and (r.) *Mars*, *Minerva*, and *Venus*; 416. Relief of the forsaken *Ariadne*, similar in expression to the large statue; 417. *Mercury*; 420. *Lucius Verus*.

**VIII. Hall of the Busts**, in four sections. We begin on the right. I. Section. Above, 273. Head of *Hadrian*; 278. *Nero* as *Apollo Citharædus*, with laurel-wreath; 281. *Augustus*, with chaplet of ears of corn. Below, *Caracalla*. — II. Above, \*298. *Zeus Serapis*, in basalt. Below, 303. *Apollo*; \*307. *Saturn*; 308. *Isis*; \*311. Head of *Menelaus*; from the group of *Menelaus* with the body of

ROME.

312 v. Right Bank.

Patroclus (or Ajax with the body of Achilles), found in 1772 in the villa of Hadrian, a duplicate of the Pasquino group (see p. 201); 812. Legs of the body by the window of the first section, found at the same time as No. 311. — III. Above. 313. 314. Masks; 315. 316. Satyrs. In the central niche: \*Zeus, formerly in the Hermes Verospi. To the left above, 329. Barbarian; below, 388. Woman (holes for the wings near the head). — IV. In the niche: \*Prometheus, a so-called Pietà; under it an interesting sarcophagus, adorned with Promethus and the Fates, perhaps of Christian work- to the left, below, 367. Antinous. — In Section II. there is also, 346. Hercules; 382, 384. Anatomical representations. from the Castle of St. Angelo; 387. Roman man and woman, tomb-relief By the entrance. r. \*388. Copied on his tomb at Bonn by Rauch). (Niebuhr's favourite group, copied on his tomb at Bonn by Rauch).

[IX. Gabinetto delle Maschere (closed; adm. only by a special permesso). The cabinet derives its name from the floor, adorned with masks, etc., found in Hadrian's villa in 1780. — On the right of the entrance: 427. Dancing girl, in Pentelic marble, found at Naples; 428. Relief, called the apotheosis of Wall opposite the entrance: 432, 433. 434. Torso, copy in the Capitoline; 435. Worshipping of Mithras, on the opposite side 441, 444. Reliefs of the exploits of Hercules, Satyr in rosso wall: 438. Minerva, formerly in the Lateran. — In the window of rosso — Window of Baechanation procession. — Entrance wall: 442. Ganymede; 440. Relief. — Scorena (containing a few unimportant reliefs and busts, the Sabine commands a charming view of M. Mario and Soracte to the left, and

We now return to the Sala degli Animali, and enter the (left) — X. Cortile del Belvedere (comp. ground-plan, p. 316), an octagonal courtyard constructed by Bramante, but afterwards altered. It is surrounded by arcades, in the corners of which are four apartments containing several of the most important works in the collection. The entrance is flanked with two \*Molossian lions. In the centre of the first train of masks, and by the wall eight sarcophagi and sixteen statues. The main hall contains: \*74. The famous group of Laocoon, with Polydorus, and Athenodorus, it was executed by the command of the Rhodians according to Pliny, it was discovered under Julius II. in 1506 near Titus. It was discovered under Michael Angelo a 'marble' (p. 184), and was termed by the exception of the three uplifted arms. The work (in Pentelic marble, but not of a single block) has been preserved, with the exception of the dramatic suspension of the delicacy of the workmanship, the dramatic attitudes of the heads, and the profoundly expressive attitudes of the heads.

especially that of the father, this group forms the grandest representative of the Rhodian school of art (p. xxxv). — Then, in the Arcade: 79. Relief of Hercules with Telephus, and Bacchus leaning on a Satyr; 80. Sarcophagus with Cupids; 81. Sacrificial procession after a victory. In the niche: \*85. Hygeia; 88. Roma, accompanying a victorious emperor, probably relief from a triumphal arch.

Second Corner Cabinet. \*92. *Apollo Belvedere*, found at the end of the 15th cent. near Porto d'Anzio, the ancient Antium. According to the most recent interpretation, the god, whose left hand has been restored, originally held in it, not the bow, but the regis (as has been discovered from comparison with a bronze), with which he is supposed to be in the act of striking terror into the Celts who have dared to attack his sanctuary of Delphi. The statue is of Carrara marble. (Comp. Childe Harold's Pil. iv, 161.) On the left a relief: Women leading a bull to the sacrifice (the left half entirely modern). — Then, in the Arcade: 27. Reliefs with Satyrs and griffins, once forming a trapezophorus (support of a table). 28. Large sarcophagus with dancing satyrs and Bacchantes, found in 1777 whilst the foundations for the sacristy of St. Peter's were being laid; 30. Sleeping nymph, a fountain-figure. Two baths of black and green basalt.

Third Corner Cabinet. Perseus, a somewhat effeminate statue, which has been much overrated, and two pugilists by *Canova*. In the Arcade: (right) In the small niches: 34. Mercury; 35. Minerva; 37. Sarcophagus with Bacchus and Ariadne in Naxos; r. 38. Relief of Diana and Ceres contending with the Titans and Giants, found in the Villa Mattei; 1. 44. So-called Ara Casali, with reliefs relating to the origin of Rome; 49. Sarcophagus with battle of Amazons, in the centre Achilles and Penthesilea, bearing the features of the deceased (p. xliii).

Fourth Corner Cabinet. \*53. Mercury, formerly regarded as an Antinous; 1. 55. Relief of a Procession of priests of Isis. — Then in the Arcade: (right) 61. Sarcophagus with Nereids with the arms of Achilles; on it the torso of a Nereid. — We next enter the —

**XI. Vestibule of the Belvedere** (comp. ground-plan, p. 316), forming an approach to the Museo Pio-Clementino, which was formerly entered in this direction. The first section of it is the —

**ATRIO ROTONDO.** In the centre a \*Basin of marble (pavonazetto). To the left, under No. 7, is a cippus with relief of a Diadumenus, or youth placing a bandage round his head, which conveys an idea of the famous statue of *Polycletus* (p. xxxii). On the balcony is an ancient \*Wind-indicator, found in 1779 near the Colosseum. The view of Rome with the Alban and Sabine Mts. is now almost entirely obstructed by trees. — To the left is the —

**ATRIO DEL MELEAGRO.** In the centre a \*Statue of Meleager, of the imperial period, found about 1500 outside the Porta Portese. Left, 21. Colossal bust of Trajan; above it a late relief, showing the decline of art. — We now return through the Atrio Rotondo to the —

**ATRIO QUADRATO.** In the centre of the first hall is the celebrated *\*Torso of Hercules*, executed, according to the inscription, by *Apollonius of Athens*, who probably lived in the 1st cent. B.C.; it was found in the 16th cent. near the theatre of Pompey (p. 206). 'In their admiration of the torso, which has been extolled by Winckelmann in one of his famous odes, all critics are agreed; but many conflicting opinions have been expressed regarding the action intended to be portrayed. Formerly it was usually supposed that Hercules had been grouped with a figure standing in front of him (perhaps Hebe or Auge); another conjecture was that he stood alone, leaning on a staff grasped with both hands on his left side; while the most recent view is that he was playing on the lyre'. — Opposite the window is the *\*Sarcophagus of L. Corn. Scipio Barbatus*, great-grandfather of the illustrious Africanus, and consul B.C. 298, of peperine-stone, with a very remarkable inscription in Saturnine verse, which records his virtues and achievements; it was found in 1780 in the tomb of the Scipios on the Via Appia (Vigna Sassi, see p. 260), at the same time as that of his son L. Corn. Scipio, consul B.C. 259, and that of P. Corn. Scipio (son of Africanus), flamen dialis, all of whose inscriptions are built into the surrounding walls. The bust on the sarcophagus has been groundlessly regarded as that of the poet Ennius.

We next enter (comp. ground-plan, p. 316) the —

**Museo Chiaramonti**, arranged in one half of a corridor 22 ft. wide and 310 yds. long, which is divided by pilasters into 30 sections numbered with Roman numerals. The museum contains upwards of 700 sculptures in marble, many of them small and fragmentary. [The door to the left at the end of the corridor leads to the *Giardino della Figna*, to which visitors are not now admitted, containing numerous fragments of statues and reliefs. On the right is the colossal *Piscine-cone* from the mausoleum of Hadrian (p. 279). In the centre is the pedestal of the column in honour of Antoninus Pius, which stood near Monte Citorio, adorned with the Apotheosis of Antoninus and Faustina and processions of warriors. On the left is a colossal portrait-head in marble. — *'Il Boscareccio'*, or the larger Garden of the Vatican, which was formerly sometimes visited hence, but is now closed to the public, extends from the Belvedere to the walls of the Leonine city, and is beautifully laid out in the Italian style. To the left of the entrance, at the base of an eminence planted with trees, stands the *Casino of Pius IV.* (*'Casino del Papa'*), built by *Pirro Ligorio* in 1560, a garden-house richly decorated with sculptures, mosaics, and pictures.]

As the entrance was formerly at the other end, our enumeration now begins with Section XXX. Left: 732. Recumbent Hercules (freely restored). — XXIX. Right, below: 729. Torso of an archaic Penelope in a sitting posture, of finer workmanship than the better preserved statue in the Galleria delle Statue; left, 701. Ulysses handing the goblet to Polyphemus; 698. Cicero, from Roma Vecchia; 693. Wreathed head of the young Bacchus. — XXVIII. Left: 682. Colossal statue of Antoninus Pius. — XXVII. Left: 655. Narcissus (from Hadrian's villa at Tivoli). — XXVII. Left: 655. Narcissus (erroneously restored); 652 A. Head

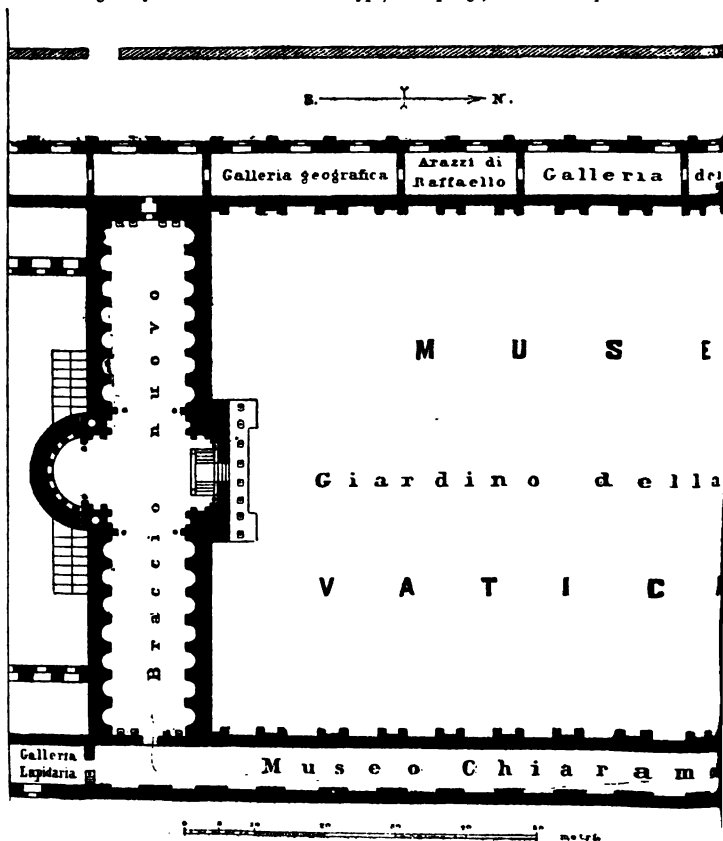


Faun; above, \*644. Relief, dancing women. — XXVI. Left: Hercules and Telephus. — XXV. Left: \*606 A. Head of Neptune. Pentelic marble, from Ostia. — XXIV. Right: 591. Claudius; left, 589. Mercury; 588. Bacchus with a satyr; 587. The elder Faustina aseres. — XXIII. Left: Portrait-bust; above, 550. Square marble slab, with a shield of Medusa in the centre. — XXII. Right: 547. Silenus; left, 544. Silenus. — XXI. Left: \*513 A. Head of Venus in Greek marble, found in the Baths of Diocletian; 512. Marius (?); 10 A. Cato Major (?). — XX. Right: 497. Representation of a girl; \*498. Drowsy spinster; left, \*495. Bow-bending Cupid; \*494. Tiberius, a colossal sitting figure, found in 1796 at Piperno; 493. Portrait-statue of a boy. — XVIII. Left: 450. Votive altar; right, 443. Hero, restored as an emperor, with Victoria. — XVII. Right: 441. Alcibiades (?); left, 422. Demosthenes; 420. Head of Vulcan; 418. Julia, daughter of Augustus (?); \*416. *Bust of the young Augustus*. — XVI. Left: 401. Augustus, 400. Tiberius sitting, both from Veii. — XV. Right: 392. Hadrian; left, \*372 A. Greek relief with fragment of a rider; 369. Portrait-head; above, 360. Archaic relief, representing three draped Graces, a copy of a very famous antique work by Socrates (p. xxxix), fragments of which were found in the Acropolis at Athens. — XIV. Left: Minerva; 353. Nymph; Dacians; right, 355-357. Women of the family of the Rutilli, found at Tusculum. — XIII. Right: 338. Boy from a group of talus-players; left, above, 300. Fragment of a shield with four Amazons, being a copy of the shield of Athene Parthenos by Phidias. — XII. Left: 294. Hercules, found in 1802, restored by Canova; right, 296, 297. Athletes; 298. Bacchus. — XI. Right: 285. Apollo with the hind, in imitation of the archaic style; 287. Fisher-boy; right, 263, 259. Fine portrait-heads; 255. Jupiter Serapis; 254. Venus. — X. Right: 245. Polyhymnia; 244. Colossal mask of Oceanus, used to adorn a fountain; left, 241. Nymph with the infant Zeus at her breast. — IX. Right: \*229. Two heads of Silenus as a double herma; under it, 230. Large cippus, Night with Death and Sleep (?); left, 197. Head of Roma (eyes modern), found at the ancient Laurentum; above, 186. Greek equestrian relief. — VIII. Right: 179. Sarcophagus of C. Julius Euhodus and Metilia Acte, with representation of the myth of Alcestitis; 181. Hecate; under it, \*182. Ara of Pentelic marble, with Venus and Bacchalian representations; left, \*176. *Daughter of Niobe* (p. xxxiii), headless, found at Tivoli, an admirable Greek work. — VII. Right, 166. Archaic Apollo; left, 144. Bearded Bacchus; above, 130. Fragment of a relief, badly executed, but with a pleasing representation of the Sun and Moon as leaders of souls. — VI. Left: 122. Diana; 121. Clio; 120. So-called Vestal, from Hadrian's Villa. — V. Right: 107. Julius Cæsar (?). — IV. Left: 63. Minerva. — III. Right: 55. Torso of Hebe; left, 29. Head of a female faun; 28. Head of a wounded Amazon. — II. Left: 16, 14. Muses. — I.

Right: 13. Winter, from the sarcophagus of P. Ælius Verus; left, 6. Autumn, also from a sarcophagus; above, 2. Apollo sitting, a relief.

— To the right is the entrance to the Braccio Nuovo (see below).

[The S. half of the corridor, separated from the Museo Chiaramonti by a railing, contains the GALLERIA LAPIDARIA, which is not now open to the public. It contains a collection of 300 heathen and early Christian inscriptions, made by Clement XIV. and Pius VI., and extended by Pius VII.; they were arranged and built into the walls under the direction of *Gaetano Marini*, the learned founder of the modern science of Latin epigraphy. The gallery also contains ancient cippi, sarcophagi, and statues.]



The **\*Braccio Nuovo**, which we next visit (see ground-plan), was constructed by *Rafael Stern* under Paul VII. in 1821. This saloon, roofed with tunnel vaulting, and lighted from above, is 77 yds. long and 8½ yds. wide, and is embellished with fourteen ancient columns of cipollino, giallo antico, alabaster, and Egyptian granite. It contains 40 statues and about 80 busts. — Right: No. \*5. Caryatide, supposed to be one of those executed by Diogenes for the Pantheon, restored by Thorvaldsen; 8. Commodus in hunting-



costume with spear; 9. **Barbarian head**; 11. Silenus with the infant Bacchus; \*14. **Augustus**, found in 1863 near Prima Porta in the villa of Livia, one of the best statues of the emperor, bearing distinct traces of painting (p. xxxix). In front of it, on the ground, a mosaic from Tor-Marancio, **Ulysses with the Sirens and Scylla**; 17. Statue of a physician (perhaps **Antonius Musa**, celebrated for his cure of Augustus), under the form of **Esculapius**; 20. So-called **Nerva** (head modern); \*23. So-called **Pudicitia**, from the Villa Mattei, head and right hand new; 24. So-called **Pollux**, in coloured marble; 26. **Titus**, found with the statue of his daughter **Julia** (No. 111, opposite) near the **Lateran** in 1828; 27. **Medusa** (also Nos. 40, 93, 110; the last in plaster) from Hadrian's temple of **Venus and Roma**; 31. **Priestess of Isis**; 32, 33. **Satyrs** sitting; 38. **Ganymede** (?), found at **Ostia**, attributed to **Phaedimus** (?), fountain-figure; 39. (in the centre) beautiful black vase of basalt, with masks, etc.; 41. **Satyr**, playing on the flute; 44. **Wounded Amazon**; 47. **Caryatide**; 48. **Trajan**; 50. **Diana** beholding the sleeping **Endymion**; 53. **Euripides**; 60. So-called **Sulla**; 62. **Demosthenes**, found near the ancient **Tusculum**. Standing alone: \*67. **Apoxyomenos** (scaper), an athlete cleaning his right arm with a scraping-iron, after **Lysippus** (p. xxxiv), found in the **Vicolo delle Palme** in Trastevere in 1849. — Then, by the second long wall: \*71. **Mourning Amazon**, apparently after an older work of the best period, perhaps by **Polyclethus** (p. xxxii), arms and feet restored by **Thorvaldsen**; 81. **Hadrian**; 83. **Juno**, erroneously restored as **Ceres** (head new); 86. **Fortuna** with cornucopia and rudder, from **Ostia**; \*89. So-called **Hesiod**; \*109. **Colossal Group of the Nile**, surrounded by 16 playing children, emblematic of the 16 yds. which the river rises; at the back and sides of the plinth a humorous representation of a battle of the pygmies with crocodiles and hippopotami, found near **S. Maria sopra Minerva** in the time of **Leo** (p. xxxiv). In the semicircular space behind it, on the right: \*94. **Spes**, erroneously restored as **Proserpine**; 96. **Mark Antony**; 97, 99, 101, 103, 105. **Athletes**; 106. Bust of the triumvir **Lepidus**. On the ground in this semicircle (behind the Nile) a mosaic with the **Ephesian Diana**, from **Poggio Mirteto**. By the long wall, farther on: 111. **Julia**, daughter of **Titus** (see No. 26); \*112. Head of **Juno** (so-called **Juno Pentini**); \*114. So-called **Minerva Medica**, or **Pallas Giustiniani** (the family to whom it formerly belonged), in **Parian marble**; 117. **Claudius**; 118. **Barbarian head**; \*120. **Satyr** reposing, after a celebrated work of **Praxiteles** (a better copy in the **Capitoline Museum**); 123. **L. Verus**; \*126. **Athlete**, erroneously restored with a discus, subsequently recognised as a copy of the **Doryphorus** (spear-bearer) of **Polyclethus**; 129. **Domitian**, from the **Pal. Giustiniani**; \*132. **Mercury**, restored by **Canova** (head ancient, but originally belonging to a different figure).

The Vatican.

EGYPTIAN MUSEUM

PERMANENT, 181

The Egyptian Museum

is from the Sala della Biga, in the so-called Torre de' Venti. The nucleus of the collection from Andrea G. purchased the museum was much extended by him and by Gregory X. contains few objects of great interest, but may be glanced at by the traveller, for the sake of comparing Egyptian with Hellenic and art (p. xli).

1st Room: Coptic inscriptions, hieroglyphics, cuneiform characters of the Nile in the Braccio Nuovo (p. 318). 2nd Room: MSS. on Papyrus. — 3rd Room: Idols and ornaments in the shape of beetles; in the cabinet to the left of the entrance. — 4th and 5th Rooms: Ptolemaic silver coins. — 6th Room: Scarabees, bronzes of animals (ibis, cats, etc.). — 7th Room: Small idols and vases of the goddess Pacht (Isis), from the ruins of Coptos. — 8th Room: The objects collected here are from Hadrian's time. — 9th Room: Egyptian colossal statues: (1) Mother of Rhodanus, the favourite of Hadrian, in white marble. The Nile, in the shape of a woman, formerly long adorned the Fontana di Termini. — 10th Room: Three coffins of mummies in green basalt, and four in painted wood. — 11th Room: The exit-wall, in the centre: Ptolemy Philadelphus, to the left: the Queen Arsinoe, in red granite (from the gardens of Sallustiana). — 12th Room: Three coffins of mummies in green basalt, and four in painted wood.

Ascending as indicated at p. 309 to the passage into which the Sala della Biga and the Sala dei Candelabri (p. 308) open, turning to the left, up a few steps, we reach on the right entrance to the Etruscan Museum. — Comp. Ground-plan, p. 3.

The Museo Etrusco-Gregoriano, founded by Gregory XVI. in 1836, occupies twelve rooms on the upper floor of the Torre de' Venti, above the Egyptian Museum. It contains a number of antiquities excavated chiefly in 1828-36 in the Etruscan cities Vulci, Toscanella, and Chiusi, consisting of statues, paintings, vases, golden ornaments, and various domestic utensils in bronze, all extremely interesting as a link in the history of Italian art, and affording some insight into the habits of the almost pre-historic Etruscans (p. xli). Of the numerous objects, which are chiefly of small size, the following deserve mention.

(To the left by the loggia, in the space before the door, is a relief of Medea; right, by the door, another with a contest of Hercules.)

I. Room: Three sarcophagi of terracotta with life-size figures of the deceased on the covers. — The II. Room is then entered to the right. One of the larger sarcophagi on the left is of travertine, adorned with an almost flat relief of a chariot with a bearded man and musicians, on which traces of painting are visible; numerous smaller cinerary urns, some of them of alabaster with mythological reliefs, from Chiusi and Volterra. — III. Room: In the centre a large sarcophagus of tufa with recumbent figure and reliefs of the murder of Clytemnestra, sacrifice of Iphigeneia, Eteocles and Polyneices, Telephus and Orestes. Beyond this is a fine figure in terracotta, recently discovered at Cervetri. In the corner

strange-looking cinerary urns in the form of houses, perhaps Celtic, found under the lava between Albano and Marino. — IV. Room: containing terracottas. \*Mercury; on each side fragments of female figures with rich drapery, from Tivoli. On the right, below, a relief in stucco of Venus and Adonis, Cupid dressing the wound of the latter; left, a relief of Jupiter, Neptune, and Hercules; on the walls reliefs, cinerary urns, architectural fragments. By the window small terracottas.

The next four rooms contain the Collection of Vases (p. xli). These painted vessels were partly imported from Greece, partly manufactured in Etruria itself, where Vulci, Chiusi, Volterra, Bomarzo, etc. are proved to have excelled in this branch of art. The Etruscans imitated the earlier Greek vases with black, as well as the later with red figures, often without a just appreciation of the subjects, and with an obvious preference for tragic scenes, especially murders. An exhaustive examination of the details will be undertaken by the scientific only; the most interesting objects only need be enumerated here. — V. Room: By the walls a great number of vases with the same decorations from Vulci; on the column towards the window a large \*vase with whitish ground and coloured designs, representing the delivery of the infant Bacchus to Silenus; by the window to the left a humorous representation of Jupiter and Mercury's visit to Alcmena; in the cabinet objects in crystal from Palestrina. — VI. Room: In the centre five vases, four of them remarkably fine; on the first, with three handles, a poet and six muses. Towards the posterior wall: \*Achilles and Ajax playing at dice (with the name of the manufacturer *Ezekias*). In the centre a vessel of great antiquity, with representations of animals. On the second to the left near the window-wall, is \*Hector's Death. The sixth by the entrance-wall represents two men with oil-vessels and the inscriptions: 'O Father Zeus, would that I were rich', and: 'It is already full and even runs over'. Over the doors are mosaics from Hadrian's villa. By the second window two basins with ancient Latin inscriptions. — VII. Room: Semicircular corridor. In the first niche a large vase of S. Italy. In the second \*Minerva and Hercules, from Vulci. To the right and left of these, imitations of the prize-vases of the Panathenæan games at Athens, with Athens between two fighting-cocks. Then the sixth: \*Hector taking leave of Priam and Hecuba. The third niche contains a vase of S. Italy; to the left of it, \*Achilles and Briseis. — VIII. Room: containing a large collection of graceful and delicately painted goblets, placed on appropriate stands. The cabinet contains small vases, some of them of irregular form. On the wall above are copies of paintings in a tomb at Vulci, showing that Etruscan art was at this period completely Hellenised. Below, as the imperfectly interpreted inscriptions appear to indicate, is an historical scene, an adventure of Mastarna (Servius Tullius) and Cælius Viberna, besides mythological representations (Cassandra, Achilles slaying the victim for the funeral sacrifice of Patroclus).

We now return to the sixth room, in order thence to reach the — IX. Room on the right, where Bronzes of every description, domestic utensils, weapons, ornaments, jewellery, etc. are arranged. By the wall to the right the statue of a warrior, with Umbrian inscription, found at Todi in 1836; opposite, a bed, and boy with a bulla, sitting. On the wall as far as the window, helmets, shields, mirrors with engraved designs. By the right window a cista of bronze from Vulci, with Amazon battles in embossed work, which when found contained articles of the female toilet.

Passing through a door on the right, we next enter the — X. Room, or CORRIDOR, where water-pipes, a boy with a bird in bronze, etc., are preserved, and the — XI. Room: containing all kinds of vases, as well as copies of Tomb-Paintings from Corneto and Vulci, invaluable in the study of early Italian art. The most ancient style is represented by the paintings on the narrow sides of the saloon (excepting the scene over the door), which resemble early Greek designs, but are ruder and more destitute of expression. The next stage is exemplified by the designs on the long walls, where the progress is traced which the Etruscans had made in the art of drawing and in their ideas of the human figure, under the influence of the Greeks; at the same time Etruscan peculiarities are observable, especially in the heads, which are all in profile. These

paintings, like the preceding, also represent games and dances performed in honour of the dead. The third and fully developed period is represented by the picture, over the door, of Pluto and Proserpine (the latter full-face), which may probably be regarded as coeval with those in the 8th room. — We now return to the 9th room, where immediately to the right, by the windows, is a glass cabinet with votive objects, found at the mineral springs of Vicarello, near the Lago di Bracciano: golden ornaments, silver goblets, polished stones. In front of the 2nd window a cabinet with objects excavated at Pompeii in presence of Pius IX.; below, an equestrian relief in marble. The turning glass-cabinet in the centre contains golden ornaments; in the upper section are arranged those found in 1836 in a tomb at Cervetri, in the lower similar objects from other tombs. These show the great skill and taste in workmanship of this kind to which the magnificence-loving Etruscans had attained, and the chains, wreaths, rings, etc. afford models which are rarely equalled by Roman jewellers of the present day (see Castellani, p. 110). By the 3rd window is a second, but less perfect cista, adorned with engraving. By the wall a large arm in bronze, numerous mirrors with designs, a restored biga, behind it a male bust; in the cabinet small bronzes. By the fourth wall: candelabra, kettles, shields; in the centre a brazier with tongs and poker. — In the XII. Room, on the left, is an imitation of an Etruscan tomb, with three burial recesses, vases, etc.; at the entrance two lions from Vulci. The cabinet in the centre contains bronzes from Veii; by the window small ornaments and objects in glass. Also several Chinese curiosities.

On Thursdays visitors are admitted from the *Galleria dei Candellabri* to the \**Galleria degli Arazzi*, or *Gallery of Arras* (or tapestry manufactured at Arras in France). *Raphael's Tapestry*, which is exhibited here, was executed from cartoons drawn by *Raphael* in 1515 and 1516, seven of which were purchased in Flanders by Charles I. of England, and are now exhibited in the South Kensington Museum. These designs, derived from the history of the New Testament, are among the most admirable of the great master's works. Each piece of tapestry, wrought at Brussels (not, as formerly supposed, at Arras, the cradle of the handicraft) with great skill in wool, silk, and gold, when complete cost about 700 pounds. They were originally intended to cover the lower and unpainted part of the walls in the Sistine Chapel. They are now sadly damaged and faded, especially in the flesh tints. During the siege of Rome in 1527 the tapestry was carried off and seriously injured, but was restored to Julius III. in 1533. In 1798 it fell into the hands of the French, and was sold to Genoese Jews, from whom it was repurchased by Pius VII. in 1808.

The MARGINAL SCENES in bronze-colour partly represent scenes from the life of Leo X. when Cardinal de' Medici. The decorations and arabesques which surround the principal designs are chiefly by *Raphael's pupil Giovanni da Udine*. The PRINCIPAL SCENES represent: \*1. Conversion of St. Paul; \*2. The people of Lystra about to offer sacrifice to Paul and Barnabas; \*3. St. Paul healing the lame man in the Temple; \*4. Paul preaching at Athens; \*5. Miraculous draught of fishes; \*6. St. Peter receiving the keys; \*7. Slaughter of the Innocents, on three pieces of tapestry; \*8. Death of Ananias; 9. Christ appearing to Mary Magdalene; 10. The supper at Emmaus; 11. Presentation of Christ in the Temple; 12. Adoration of the shepherds; 14. Ascension; \*15. Stoning of Stephen; 16. Adoration of the Magi; 17. Resurrection; 18. Religion between Justice and Mercy; 19. Descent of the Holy Ghost; 20. Elymas struck with blindness; \*21. Paul in prison at Philippi. Those indicated with asterisks are from the cartoons of *Raphael*; the others may possibly have been executed from small sketches by *him*.

same master, but the designs used by the tapestry-workers are believed to have been drawn by Flemish artists.

[The gallery of the tapestry is adjoined by the *Galleria Geografica*, a corridor 160 yds. long, with maps designed by the Dominican *Ignasio Dante*, and executed by his brother *Antonio* under Gregory XIII. in 1580; ceiling-paintings by *Tempesta* and others; also a number of ancient busts, some of them valuable.]

### C. Library.

The Library and the Museum of Statuary may be conveniently visited in succession as they are open on the same days and at the same hours. ENTRANCE for readers in the Cortile di S. Damaso, for visitors by the glass-door at the bottom of the staircase to the Sala a Croce Greca (comp. p. 307; visitors knock). Comp. Plan, p. 280.

At a very early period the popes began to collect documents and thus gradually formed the **Archives**, which are mentioned for the first time under Damasus I., and were preserved in the Lateran. After various losses, caused especially by the migration to Avignon, and frequent change of locality, the library is now finally established in the Vatican in eleven rooms, in addition to the great library-hall. Over the door is the inscription: *Pauli Papae V. Archivium*. The Archives comprise a number of the most interesting and important documents, especially of the middle ages, registers of the papal acts, letters of the popes from Innocent III. down to Sixtus V. in 2016 vols., and correspondence with nuncios and foreign nations.

Besides this collection of documents, the popes possessed their private libraries. The public **Library** was first instituted by Nicholas V., and then consisted of 9000 vols.; and *Giovanni Tortelli* was the first librarian.

The library was neglected and dispersed by his successors. SIXTUS IV. was the first to revive the institution; he assigned a locality under the Sistine Chapel for the collection, appointed *Platina* (1475) director, and set apart definite revenues for its maintenance. Thus endowed, it increased steadily, and the allotted space became more and more inadequate to its requirements, until in 1588 SIXTUS V. caused the present magnificent edifice to be erected by *Domenico Fontana*, intersecting the great court of Bramante. To this ever-increasing collection several considerable libraries have been added by purchase or donation, some of which are catalogued and preserved separately. In 1623 the Elector Maximilian presented to the Pope the *Bibliotheca Palatina* of Heidelberg, when the town was taken in the Thirty Years' War; and in 1657 the *Bibl. Urbina*, founded by Duke Federico da Montefeltro, in 1690 the *B. Regimensis*, once the property of Queen Christina of Sweden, and in 1746 the *B. Ottoboniana*, purchased by Alex. VIII. (Ottoboni), were added. Most of the MSS. carried off by the French were restored in 1814.

The Vatican Library now contains nearly 24,000 MSS., of which about 17,400 are Latin, 3450 Greek, and 2000 Oriental. Of the latter a printed catalogue has been published (1756-59), and continued by Card. Mai. There are also about 50,000 printed books, but those only which formerly belonged to the library of Card. Mai are catalogued and available for consultation. The principal librarian is a cardinal, at present *Pitra*, who in ordinary business is represented by the under-librarian, Monsignor *Ciccolini*, and the Custodian,



Padre Bollich; besides these there are seven scrittori and several subordinate officials (scopatori). The usefulness of the library is greatly circumscribed by the numerous holidays on which it is closed. It is not available on more than 100 days in the year (from the middle of Nov. to the middle of June), and then only for 4 hrs. daily (8-12). Permission to use it is best obtained through the traveller's ambassador, or by private letters of introduction, the applicant stating the branch of study contemplated.

Visitors first enter (comp. p. 307) a long CORRIDOR below the Galleria dei Candelabri, divided into several sections. — Section I: *Museo Profano*: To the right, by the door: 'Bronze head of Augustus, one of the finest extant portrait-busts of that emperor; left, on the table, a small, finely executed head of Venus. The closed cabinets contain beautiful ancient and modern ornaments, etc.; e.g. in the 2nd cabinet (left), Oriental bronzes and articles in gold, hair found in an ancient tomb, etc. — At the entrance to the next room, or section, are two porphyry columns from the Thermæ of Constantine, on each of which are carved the figures of two kings. — The frescoes of scenes from the lives of Pius VI. and Pius VII. possess little interest. — The following rooms contain the *Bibliotheca Ottoboniana*, the *Bibliotheca Regimensis*, and the MSS. of the Vatican library. — For the continuation of the corridor, see below.

We now turn to the left and enter the GREAT HALL, 77 yds. long, 16 yds. wide, and 29 ft. high, supported by 6 buttresses, constructed by Fontana and paved with marble by Pius IX. (immediately to the left is the entrance to the Archives). The paintings (of the 17th cent.) are in bad taste. By the walls and round the pillars are 46 small cabinets containing the MSS., the most celebrated of which are exhibited in two glass-cases: celebrated palimpsest of the Republic of Cicero, Dante with miniatures by *Giusto Clossio*, the ritual of Card. Ottobuoni, breviary of King Matthias Corvinus; MSS. of the Greek New Testament (5th cent.), of Virgil (5th cent.), and Terence (the so-called 'Bembinus', of the 4th cent.); also autographs of Petrarch and Tasso. Also a number of gifts presented to the popes: Sévres candelabrum presented by Napoleon I. to Pius VII.; a cross of malachite, from Prince Demidoff; two vases of Berlin porcelain, presented by Fred. William IV.; vase of Sévres porcelain, presented by Charles IX.; vase of Scotch granite, presented by the Duke of Northumberland to Card. Antonelli; font, in Sévres porcelain, in which the Prince Imperial (d. 1879) was baptised, presented by Napoleon III. to Pius IX.; malachite vase, presented by Emp. Nicholas to Gregory XVI.; three Sévres vases, a gift of Marshal MacMahon to Pius IX.; large vase of oriental alabaster, presented by the Khedive Ibrahim Pasha of Egypt to Pius IX.; huge block of malachite, from the Grand-duke Constantine of Russia. — In the adjoining *Reading-Room* and in the *Ante-Chamber* proper of the library (on entering from the Museo Chiaramonti as formerly) are suspended the portraits of the cardinal-librarians. The ante-room also contains framed papyrus-scrolls and a facsimile of the two columns from the Triopium of Herodes Atticus on the Via Appia, with an imitation of ancient Attic characters, the originals of which are in Naples.

We now retrace our steps through the Great Hall to the *Corridor*, the continuation of which is also divided into sections. The two first sections contain the MSS. of the Palatine and Urbino libraries. In the first, over the entrance, is represented the Interior of SS. Apostoli; over the egress, Interior of the old church of St. Peter; in the second, over the entrance, the Erection of the Vatican Obelisk by Fontana (see p. 281); over the egress, St. Peter's, according to Mich. Angelo's design. In the third section, quattrocentists and oriental MSS.; by the sides of the egress, two ancient portrait-statues, 1. the orator Aristides, 2. Lysias. — We next enter the —

MUSEUM OF CHRISTIAN ANTIQUITIES. The 1st Room contains curiosities from the catacombs: lamps, glasses, bottles, gems, statuettes, pictures, altar-pieces, crosses, etc., the most interesting of which are preserved under

glass. Second stand on the right: several fine diptychs and triptychs in ivory. — The 2nd Room, the *Stanza de' Papiri*, with ceiling-paintings by *Raph. Mengs*, is filled with documents on papyrus of the 5th-8th cent., found at Ravenna. — The glass-cabinets of the 3rd Room contain a large number of small pictures of the 13th-15th cent., unfortunately not distinctly visible. On the wall of the egress, on the right, a Russian painted calendar in the form of a cross, of the 17th cent.; next to it a large cross of rock-crystal, on which the Passion is represented, by *Valerio Vicentino*, presented by Pius IX. The handsome carved prie-dieu of Pius IX. is of French workmanship. The adjoining room, formerly the CHAPEL OF PIUS V., adorned with frescoes by *Giorgio Vasari*, and containing a *Cabinet of Coins* (not shown) which was seriously pillaged in 1797 and 1849, contains a conspicuous work in stained glass, by M. H. Schmitz of Aix-la-Chapelle, representing Pius IX. in his papal robes. — To the right in the third room is the entrance to a collection of —

ANCIENT PICTURES. On the floor, ancient mosaics. On the right wall: *Phædra and Scylla*; above, *Ulysses and Circe*; then the so-called "*Aldobrandine Nuptials*," one of the finest ancient pictures in existence, found in Rome in 1806; next to it, to the left, *Warrior in armour*, found at Ostia in 1868; above it, *Ulysses encountering the Læstrygones*; to the left, by a door, *Ship being loaded*, found at Ostia in 1867. By the window, oriental gold and silver trinkets and plate, presented by the Emperor of Siam to Pius IX., with his photograph. To the left and right of these: *Myrrha and Pasiphaë*. By the long wall, farther on: the spies of Ulysses among the Læstrygones; below, an Amazon chariot; to the right, sacrificial procession in front of a statue of Artemis; to the left, a boat laden on a waggon. Then, Ulysses in the infernal regions; below it, an unknown female figure and *Canace*. These six mythological figures of women celebrated for their unfortunate love-affairs, are from Torre di Marancio. The representations from the *Odyssey* were found on the Esquiline. — An adjacent cabinet contains a collection of *Ancient Tile-stamps*.

The so-called APPARTAMENTI BORGIA, occupied by the printed books, are shown by special permesso only. We traverse several undecorated rooms, and then enter the apartments embellished with paintings by "*Pinturicchio*," which are among the finest works of the kind. The subjects are partly allegorical (1st room, arts and sciences), partly from the history of Christ and the saints. The last room but one contains a model of a projected church of the 'Immaculate Conception', by Neveu, a French architect. The last large saloon is adorned with paintings and stucco-work by *Giov. da Udine* and *Perino del Vaga*, now sadly marred by restoration.

The *Studio del Mosaico*, or *Papal Manufactory of Mosaic*, is under the gallery of the inscriptions; entrance in the left angle of the farther side of the Cortile di S. Damaso (p. 290). *Permessi* obtained at the Segreteria, comp. p. 117. Numerous hands are employed here in copying celebrated pictures for churches, etc. The material used is a kind of coloured glass, of which there are no fewer than 10,000 different shades. — The papal Armoury and Mint (*La Zecca*) near the Vatican also contain a few objects of interest, e.g. all the papal coins from the time of Hadrian I., and most of the dies since Martin V.

### The Longara.

The Borgo is connected with Trastevere by the VIA DELLA LONGARA,  $\frac{3}{4}$  M. in length, constructed by Julius II. The Borgo is situated by the Porta di S. Spirito (Pl. I, 7; p. 280), begun by Antonio da Sangallo Junr., and nearly occupying the site of the

old Gate of the Saxons. — To the right, immediately to the steep Salita di S. Onofrio ascends in 5 min. to —

\***S. Onofrio** (Pl. II, 7), on the slope of the Janiculus, erected by **Niccolò da Forca Palena** in honour of the Egyptian hermit **Onofrius**; adjoining it is a monastery of the order of St. Jerome. The church and monastery are preceded by a colonnade of eight columns; in the lunettes are three frescoes from the life of St. Jerome by **Domenichino**, protected by glass (Baptism, Chastisement, Transfiguration). If the church is closed, visitors ring (r.) at the door of the monastery (1/2 fr.).

**LEFT SIDE.** The 1st Chapel, restored by Pius IX., contains the tomb of the poet **Torquato Tasso** (by **de Fabris**, 1857), who died in this monastery in 1586. In the 3rd chapel, the tombstone of the linguist **Card. Mezzanotte** (d. 1849). — **RIGHT SIDE.** The 2nd chapel contains a **Madonna**, altar-piece by **Ann. Carracci**. At the end of the right wall: monument, altar-piece by **Sacchi** (d. 1505); in the lunette **St. Anna teaching the Madonna** to read by **Pinturicchio**. The **TRIBUNE** contains restored frescoes, the upper part attributed to **Peruzzi**, the lower to **Pinturicchio**, probably both by **Peruzzi**.

The **Monastery** contains, in a passage on the first floor, a fresco of a donna with the donor, a fresco by **Leonardo da Vinci**, which unfortunately been much injured by retouching (the attitude of the raised arm of the child, for example, has been entirely spoiled). The cell is still shown in which **Tasso** resided, when about to receive the laurels on the Capitol, and in which he died, 25th April, 1586. It contains his bust in wax, taken from the cast of his face, his portrait (fresco by **Balbi**, 1864), autograph, etc. In the garden of the monastery, near some cypresses, are the remains of a building (destroyed by lightning in 1842), under which **Tasso** was buried in the habit of sitting. Admirable view of the city, and of St. Peter's, in the opposite direction.

The traveller proceeding hence to **Trastevere** may, in descending, take the shorter and steeper road to the right.

In the **LONGARA**, on the left, is the **Ospizio de' Pazzi** (Pl. II, 7), a large lunatic asylum erected by Pius IX., with a full description.

The **Museo Torlonia**, Longara 1, contains the most extensive collection of antiquities in Rome after those at the Vatican and the Capitol, but it is accessible only through an introduction to the **Torlonia** (8.30 to 9.30 a.m. at the **Palazzo Torlonia**, p. 278). Permission obtained through the ambassador of the country to which the visitor belongs. The museum occupies about twenty rooms and contains objects of almost every epoch of Græco-Roman art. Analogues are provided for the use of visitors. Many of the statues have been freely restored.

The following is a list of the most important works: \*24. **Hercules** (in the style of **Lysippus**); \*25. **Athlete** restored as **Hercules** (in the style of **Polycletus**); 30. **Lysias** (?); 33. **Isocrates**; 43. **Herod**; 44. **Juba of Mauretania** (?); 47. **Venus**; 49. **Aristotle**; 50. **Anadyomene**; 51. **Tiberius** (small); \*52. **Seated figure**, Roman; \*57. **Alcibiades**; 72. **Philosopher of Ruspoli**; \*86. **Head of Alexander the Great**; 91. **Alexander the Great**; 101. **Head of Alexander the Great**.

\*117. Statue of the orator Hortensius, found in his villa at Laurentum; 118. Cæsar; \*137. Muse; \*141. Niobe (much restored); \*146. Venus Euploea, found at Porto, the harbour constructed by Claudius; 145. Amazon (freely restored); 115. Fragment of a candelabrum, with relief of the dancing Hours; 161, 157. Pan and Hermaphrodite; \*161. Herma of a Greek poet; 163. Homer; 164. Augustus, sitting figure; 167. Milo of Croton; 175. Euterpe; 174. Cupid and Psyche; \*183. Minerva (resembling that at the Capitol); 188. Trajan; 192. Claudius; 193. Tiberius; 216-225. The Muses; 233. Niobe and her children (see Introduction); 238. Claudius as a scholar; 243. Bronze statue of Germanicus; 257, 265. Greek portrait-heads; 274. Leucothea (? corresponds precisely to the Niobe, No. 238); \*279. Minerva (adjacent, casts of the Vatican and Capitoline Minerva, placed here for comparison); 290. Shallow vase with reliefs of the labours of Hercules; 293. Relief of a game-dealer's shop; \*289. Greek relief; 299. Sleeping Ariadne; 302. Bacchus and Silenus; 307. Antinous; 311, 314. Domitian; 316. Ptolemy Philadelphus; 317. So-called Ceres; 324. Sarcophagus, with reliefs of the different ages; 330, 332. Sarcophagi, with the labours of Hercules; 333. Sarcophagus, with the slaying of Marsyas; \*340. Relief of the harbour of Ostia, found at Porto; \*385. Athlete; \*411. Archaic head of Apollo.

The last room contains a fine collection of Roman busts, arranged in chronological order, including Marius, Pompey, Cæsar, the elder Faustina, Zenobia, Augustus, and the following emperors. — In the court, a large number of sculptural fragments of every kind.

Farther on, to the left, is a chain-bridge (Pl. II, 10; toll 5 c.); on the opposite bank rises S. Giovanni dei Fiorentini (p. 205). Opposite the bridge, in the Longara, is the extensive *Pal. Salviati* (Pl. II, 7), with a handsome court of the 16th cent., now the seat of the *Tribunale Supremo di Guerra e Marina*, or supreme military court of justice. The adjacent garden, converted in 1837 into a *Botanical Garden* (visitors ring at the small door on the right), belongs to the Sapienza (p. 194), and contains rare and beautiful trees and plants. Here also is situated the *Museo Tiberino* (adm., see p. 116), containing a number of antiquities found in 1879 in the course of widening and improving the bed of the Tiber. The most interesting of its contents is a series of ancient frescoes, discovered in a private house in the Farnesina, and forming the most extensive collection of the kind in Rome. [The entrance to the scene of the excavations is in the Vicolo Moroni, adjoining the Giardino di Tevere (fee 5 s.). Keeping to the left, we first reach the tomb of Sulpicius Platorinus, with niches and a basement of terracotta; to the left of this is the wing of the villa that yielded the above-mentioned frescoes, now filled up again. The excavations are being continued in the direction of the Farnesina. A visit to them is interesting for an antiquarian, but is not recommended to ladies.]

**ANTE-ROOM.** On the wall to the right: Plan of the excavations, with a reconstruction of the house in which the objects in this room and the room on the right were found. The beautiful deep red colour in the frescoes should be noticed; also the decorative Caryatides and Masks, the latter all referring to Greek plays. On the left wall are several single figures, some of them excellent. — **ROOM TO THE RIGHT.** Collection of small framed pictures of mythological and genre scenes, most of them badly preserved. — **ROOM TO THE LEFT.** Objects from the tomb of Sulpicius Platorinus (see above; drawing of the tomb in the centre of the left wall), consisting of marble urns, mural paintings, etc. — In the **GARDEN:** Inscriptions (stones of Tivoli travertine), remains of capitals, drums of columns, and some large antique terracotta vases.

Farther on in the Longara, about  $\frac{1}{2}$  M. from the Porta S. Sp rito, is the small church of *S. Giacomo alla Lungara*, said to have been founded by Leo IV., but rebuilt in the 17th century. To the left, farther on, opposite the Pal. Corsini, is the —

**\*\* Villa Farnesina** (Pl. II, 11; closed at present), erected in 1506 by *Bald. Peruzzi* for the papal banker *Agostino Chigi*, an enthusiastic admirer of art and patron of *Raphael*, the property of the Farnese family after 1580, and now belonging to the ex-king of Naples, who has let it on a 99 years' lease to *Don Bermudez de Castro* (Part of the garden has been taken for the formation of a new quay and even the building is said to be in danger. For the present the proprietor admits nobody.) This small palace is an exceedingly pleasing Renaissance edifice.

The ceiling of the principal room on the ground-floor, which is entered direct from the garden, was designed by *Raphael* (1518-20) and decorated by *Giulio Romano*, *Francesco Penni*, and others of his pupils, with twelve illustrations of the **\*\* MYTH OF PSYCHE**, which are among the most charming creations of the master (comp. p. LVII). The hall was originally open, but is now enclosed by windows for the protection of the pictures.

The series of illustrations begins on the left end wall, and is continued on the wall opposite the entrance. *Raphael* adhered to the charming fable of *Apuleius*, which may be briefly told as follows. A certain king has three daughters, of whom *Psyche*, the youngest, excites the jealousy of *Venus* by her beauty. The goddess accordingly directs her son *Cupid* to punish the princess by inspiring her with love for an unworthy individual (1). *Cupid* himself becomes enamoured of her, shows her to the *Graces* (2), and carries her off (this is the best preserved of the paintings). He visits her by night only, warning her not to indulge in curiosity as to his appearance. *Psyche*, however, instigated by her envious sisters, disobeys the injunction. She lights a lamp, a drop of heated oil from which awakens her sleeping lover. *Cupid* upbraids her, and quits her in anger. *Psyche* wanders about, filled with despair. Meanwhile *Venus* has been informed of her son's attachment, and requests *Juno* and *Ceres* to aid her in seeking for *Psyche*, which both goddesses decline to do (3). She then drives in her dove-chariot to *Jupiter* (4), and begs him to grant her the assistance of *Mercury*, which he is compelled with, and *Mercury* flies forth to search for (5). Her request is complied with, and she is enabled to perform. At length she conceivably manner, and imposes impossible tasks on her, which, however, with the aid of friends from the infernal regions (7), and even this, is desired to bring a casket from the underworld (8). *Cupid*, to the astonishment of *Venus*, succeeds in accomplishing (8). *Cupid*, having at length escaped from his captivity, begs *Jupiter* to summon the gods to deliberate on the matter (9). The messenger and commands *Mercury* to summon the gods to celebrate the nuptials (10), she becomes immortal, and painting on the right. The mortal-banquet (ceiling-painting on the left), which represents the human soul purified and thus fitted for the enjoyment of celestial pleasures.

Below the spandrels, twelve paintings are by *Giovanni da Udine*. — The different scenes, having suffered from retouching, are in a much warmer tone. The blue ground, which was originally of a much warmer hue, is still unfaded, was most serious!

injured. The whole nevertheless produces a charming and brilliant effect owing to the indestructible beauty of the designs. The felicity with which the scenes have been adapted to the unfavourable spaces is also remarkable.

The smaller apartment adjoining the principal hall, which was also once an open Loggia, contains a second mythological picture by *Raphael*, which is no less charming than the *Psyche* series, and even far surpasses them in point of execution: \*\**GALATEA*, borne across the sea in a conch, and surrounded by Nymphs, Tritons, and Cupids, painted entirely by the master's own hand in 1514. The \*Ceiling of this room was decorated and painted by *Bald. Peruzzi*.

Ceiling pictures: *Perseus* and *Diana*. The hexagonal spaces of the spandrels contain gods of the planets and mythological scenes. In the lunettes were afterwards added scenes from the *Metamorphoses*, the first Roman work of *Seb. del Piombo*. The colossal head in the lunette on the left lateral wall is said to have been drawn by *Michael Angelo* in charcoal, whilst waiting for *Dan. da Volterra* who was also engaged here, but is more probably by *Peruzzi*. The painted stucco-work is very deceptive.

In the corner of the entrance wall, to the left of *Galatea*, *Seb. del Piombo* painted the *Polyphemus*, afterwards almost entirely obliterated, and badly restored. — The landscapes are erroneously attributed to *G. Poussin*.

The restorations which the two rooms have recently undergone have only been partially successful.

The upper floor of the *Farnesina* also contains celebrated frescoes: the Marriage of *Alexander* with *Roxana*, and the Family of *Darius* before *Alexander*, both by *Sodoma* (painted after 1520; p. lvii).

Opposite is the \**Palazzo Corsini* (Pl. II, 11), formerly the property of the *Riarii*, purchased by *Clement XII.* for his nephew *Card. Neri Corsini* in 1729, and altered by *Fuga*. In the 17th cent. it was occupied by *Queen Christina* of *Sweden*, who died here, 19th April, 1689. A double staircase ascends from the principal portal to the 1st floor, where the PICTURE GALLERY is situated (adm., see p. 117; fee 1/2 fr.; the custodians are well-informed and obliging). Among a great number of mediocre and inferior works are a few pictures of rare merit. Catalogues in each room.

1st Room. 1, 5. *Bloemen (Orizzonte)*, Landscapes; 2, 4. *Locatelli*, Landscapes. This room also generally contains a small *Holy Family* by *Battoni*. By one of the walls a well-preserved ancient sarcophagus with sea-gods, from *Porto d'Anzio*.

2nd Room. 4. *Bassano*, *Holy Family*; 12. *Elis. Sirani*, *Madonna* in a glory; 15. *G. Poussin* (?), *Landscape*; 17, 19. *Berchem* (?), *Landscapes* with cattle; 20. *Lod. Carracci*, *Pietà*. — A \**Madonna* by *Carlo Dolce* is also generally here. On the walls, a number of ancient heads, some of them interesting. To the right is the —

3rd Room: 1. *Guercino*, *Ecce Homo*; \*4, 5. *Peters*, *Wharf*; 17. *Cara-vaggio*, *Madonna*; \*23. *Both*, *Evening Landscape*; 26. *Fra Bartolommeo*, *Madonna*, resembling *Raphael's Madonna Carigiani*; 43. *Saraceni*, *Martyrdom* of two saints; 44. *After Raphael*, *Julius II.*; \*50. *After Titian*, *Philip II. of Spain* (original at *Naples*); 55. *Dutch School*, *Kitchen-scenes*; 61. *Vasari*, *Holy Family*; 52. *Saraceni*, *Vanity*; 84. *Borgognone*, *Cavalry skirmish*; 88. *C. Dolce*, *Ecce Homo*.

4th Room: 1. *Bened. Luti*, *Clement XII.*; \*11. *Guido Reni*, *Herodias*; 16. *G. Reni*, *Madonna*; 22. *Baroccio*, *Christ* and *Mary Magdalene*; 27. *Lod. Carracci*, *Heads as studies*; 35. *Parmeggianino*, *Four heads*; 40. *Maratta*, *Portrait* of his daughter; 41. *After Raphael*, *Female portrait*, copy of that in the *Tribuna* at *Florence*; 43. *Maratta*, *Madonna*; 44. *After Dürer*, *Har-*



as a 14th quarter, which he named the *Regio Transiberina*. The banks of the Tiber here were bordered with handsome villas, but the quarter always retained the character of a suburb, and was much frequented by foreigners, and particularly Jews, who formed a community here down to the beginning of the 16th century. Trastevere is now inhabited almost exclusively by the working classes, among whom many well-built and handsome persons of both sexes will be observed. The inhabitants of Trastevere maintain that they are the most direct descendants of the ancient Romans, and their character and dialect differ in many respects from those of the citizens of other quarters.

Trastevere is connected with the city by three bridges, the most N. of which is the *Ponte Sisto* (Pl. II, 11), constructed under Sixtus IV., in 1474, on the site of the *Pons Aurelius*, which was destroyed in the 8th century. The bridge affords a fine view of the river and the important works constructed to control the stream.

To the right the *Via di Ponte Sisto* leads in 3 min. to the broad *VIA GARIBALDI*, formerly *Via delle Fornaci*, a little on this side of the *Porta Settimiana* (see above), by which we now ascend to the left. After 5 min. the street quits the town. (To the right a steep road ascends direct to *Acqua Paola*, see p. 332). The road retains the name of *Via Garibaldi*, passing the new Spanish Academy, an institution resembling the French (p. 142), on the hill to the right, and ascends in windings to S. Pietro in Montorio, the *Acqua Paola*, *Porta S. Pancrazio*, and *Villa Pamphîlj*. About 180 paces from the town, beyond the memorial-tablet, a path to the right, flanked with oratories, and ascending in steps, also leads to the church.

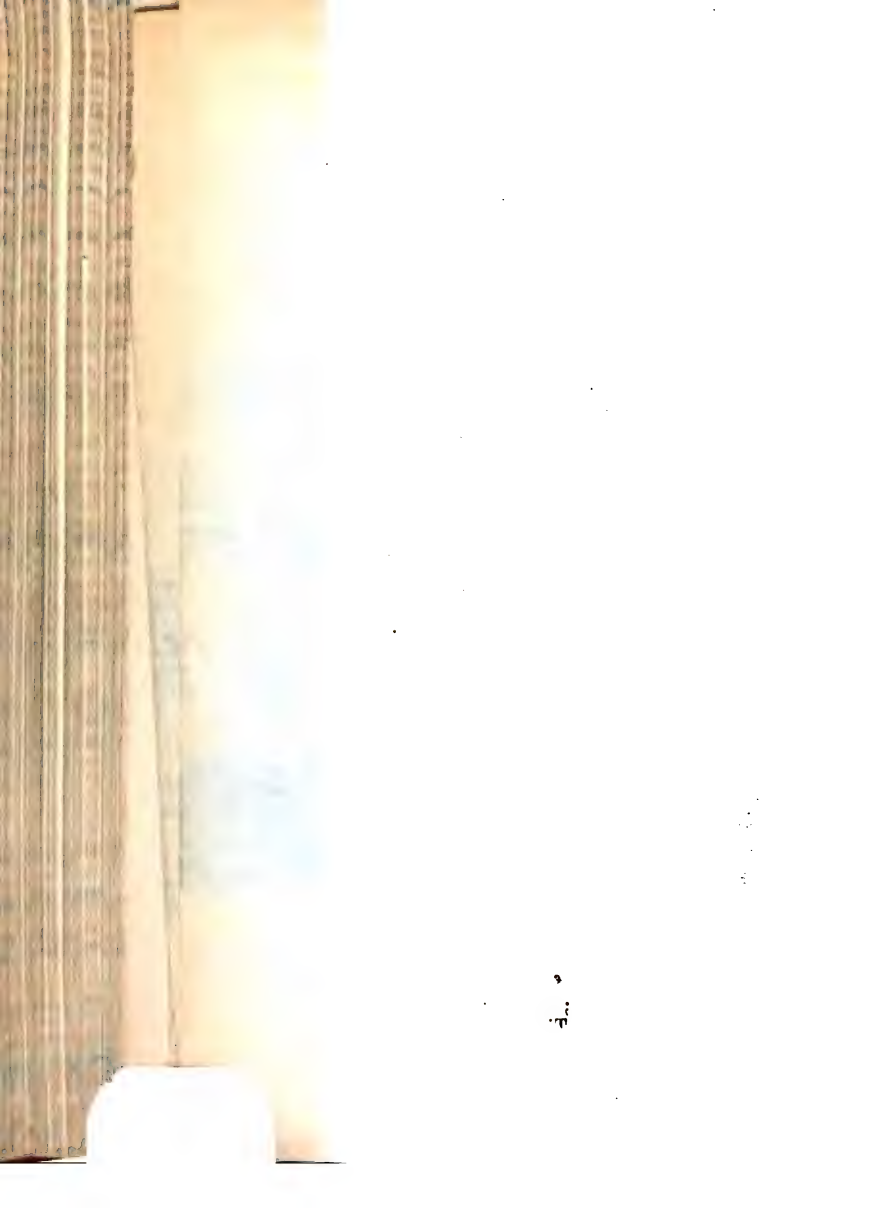
**S. Pietro in Montorio** (Pl. II, 12), erected in 1500 for Ferdinand and Isabella of Spain by *Baccio Pontelli* (?), on the spot where St. Peter is said to have suffered martyrdom, stands on the slope of the *Janiculus*, 197 ft. above the sea-level. The campanile and tribune were almost entirely destroyed during the siege of 1849. If the church is closed, visitors ring at the door on the right (25-50 c.).

**RIGHT SIDE.** The 1st Chapel was decorated by *Seb. del Piombo* with frescoes from Michael Angelo's drawings: Scourging of Christ (of which there is a small duplicate in the Gall. Borghese), adjoining which are St. Peter on the left and St. Francis on the right; on the ceiling the Transfiguration; on the exterior of the arch a prophet and sibyl. The 2nd Chapel (Coronation of Mary on the arch) was painted by pupils of Perugino. The altar-piece of the 5th Chapel, Conversion of St. Paul, is by Vasari. — **LEFT SIDE.** The last chapel contains an altar-piece by *Daniele da Volterra* (?), Baptism of Christ; once adorned by Raphael's Transfiguration (p. 305). The altar-piece and ceiling of the 4th Chapel an Entombment by a Dutch master; the altar-piece and ceiling of the 3rd were painted by pupils of Perugino; in the 2nd are sculptures of the school of Bernini; in the 1st, St. Francis by *G. de' Vecchi*, by *G. A. Dosio*, 1510. The tomb of St. Julian, Archbp. of Ragusa,

In the court of the monastery rises the \**Tempietto*, a small circular building with sixteen Doric columns, erected in 1502 from Bramante's designs, on the spot where the cross of St. Peter is supposed to have stood. A chapel in the interior contains a statue of St. Peter, and below it is a second chapel, with an opening in the floor indicating the spot where the cross is said to have stood. The piazza in front of the church (197 ft.) commands a magnifi-







Trastevere

ROME.

V.

cent \*\*VIEW  
this point i  
most impor t  
where the co  
crossed by the  
it the extensive basilica of S. Paolo Fuori le Mura  
the city - all, in front of it the green Monte Testacci  
stones of the Protestant burial-ground,  
Cestius and the Porta S. Paolo. Nearer rises th  
base wa - hed by the Tiber, which is not visible hence,  
churches of S. Maria del Priorato, S. Alessio, and S.  
are the Alban Mts., with Mte. Cavo on the right, a  
the left (comp. pp. 135, 136); in the foreground on  
river is the capital of S. Michele, and quite near us  
tobacco - factory. On the Caelius, the Villa M  
Stefano no Rotonda, above which, on the extreme spur  
Mts. is Colonna; between this and the Sabine M  
lestrina, the more distant Volscian Mts. Then the  
the ruins of the palaces of the emperors and the beau  
of the Villa Mills, above which rise the statues on the  
Latteran. Next, the Colosseum, the three huge arches  
of Constantine; then the Capitol with the new Ger  
logical Institute, the Pal. Caffarelli, the tower of t  
palace, part of the façade of the Capitoline Museum, ar  
of Araceli; the two domes with the campanile above th  
S. Maria Maggiore on the Esquiline. The finely shap  
peaked mountain in the extreme distance is the M  
(8166 ft.), which rises to the N. of the Lago di Fuci  
on, near the cypresses, the extensive royal palace on t  
in front of which, near a bright-looking dome, rises Traja  
more towards the foreground the church del Gesù wit  
beyond which is the M. Gennaro. Then on the Pincio,  
of the Roman hills, the bright Villa Medici, and to th  
S. Trinità de' Monti, rising with its two towers above th  
Spagna; farther to the right, the casino of the Vill  
Nearer, not far from the Tiber, rises the Pal. Farnese w  
loggia. To the right of it, the spiral tower of the Sapien  
dome-church of S. Andrea della Valle, to the right of  
column of M. Aurelius in the Piazza Colonna is visible  
the left, on the height, are the wall and the Passeggiata of  
with the two dome-churches of the Piazza del Popolo. T  
the river, the Chiesa Nuova; beyond it the indented  
Soracte. On this side of the Tiber rises the castle of S  
beyond it, the heights of Baccano. By the chain of S  
dome-covered church of S. Giovanni de' Fiorentini. Farth  
Mario with the Villa Mellini; lastly, at the

left, rises the dome of St. Peter's. In Trastevere, at the foot of the hill, is the church of S. Maria in Trastevere, the bright campanile to the left of which belongs to S. Cecilia.

If we descend from S. Pietro in Montorio in a straight direction, traverse the *Vicolo della Frusta* to the right, and then the *Via de' Fenili* to the left, we reach the *Piazza di S. Maria* (p. 335).

The *Via Garibaldi*, which continues to ascend the hill beyond S. Pietro in Montorio, leads in 2 min. to the *Acqua Paola* (Pl. II, 12), the ancient *Aqua Trajana*, which was supplied by the *Lago di Bracciano* (p. 385), upwards of 31 M. distant. The aqueduct, having fallen to decay, was restored by *Fontana* and *Maderna* in 1611 under Paul V., who caused the great fountain to be decorated with portions of columns from the Temple of Minerva in Trajan's Forum. The massive basin was added by Innocent XII. The view is much more obstructed by surrounding buildings than that from S. Pietro below, but several objects, such as the Pantheon, are more distinctly seen hence. (From the corner the road mentioned at p. 330 descends direct to the entrance of the town.)

In 5 min. more the *Via Garibaldi* leads to the *Porta di S. Pancrazio* (Pl. II, 9), on the summit of the Janiculus (276 ft.), adjoining the ancient *Porta Aurelia*. Several osterie outside the gate. It was stormed by the French under Oudinot in 1849, but restored in 1857 by Pius IX. The surrounding summer-houses and the church and monastery of *S. Pancrazio*,  $\frac{1}{4}$  M. to the left, were also seriously damaged on that occasion. The church was erected by Symmachus about the year 500, but has been frequently restored. — In a straight direction we reach the entrance to the *Villa Pamphilj* (see below).

From the *Porta S. Pancrazio* to the *Porta Portese* (p. 337) is a pleasant walk of  $\frac{1}{2}$  hr., but not recommended in the reverse direction. We skirt the outside of the walls, which were restored in 1849, for 12 min., descend, and soon reach a circular plateau affording a charming \*View of the Campagna and the deserted S. quarters of the city. From a second plateau lower down, the view embraces the modern city as far as the Pincio. The road leads hence to the gate in 10 minutes.

On the Janiculus, 250 yds. from the *Porta S. Pancrazio*, is the —  
 \* *Villa Doria Pamphilj* (Pl. II, 9; foot-passengers admitted every afternoon; two-horse carriages on Mon. and Frid. after 1 p.m.; *permessi* for the Casino to be had at the Pal. Doria; comp. p. 116), planned by *Algardi*, and skilfully adapted to the undulating character of the ground, by order of Prince Camillo Pamphilj, nephew of Innocent X., and now the property of Prince Doria. It is sometimes called by the Italians *Belrespiro*, and the grounds are the most extensive and perhaps the pleasantest in the environs of Rome. Considerable damage was done to it by the siege of 1849.

On entering, we follow the carriage-road, which passes under a

triumphal arch, and leads in windings (8 min.) to the entrance of the Casino which lies in a reserved part of the garden. On the here is a terrace affording a beautiful \*View of M. Mario and Peter's, between which the horizon is bounded by Mte. Soracte a part of the Campagna.

We ring at the gate opposite the terrace in order to obtain mission to the \*CASINO, built by *Algardi*. The external walls are adorned with reliefs (some of them ancient) and statues (1/2 fr.

**GROUND FLOOR.** The vestibule contains several fine female statues the rooms are a few antiques: in the 1st, r. *Cybele*, riding on a lion the 3rd a female statue, in style resembling the *Aethra* in a lie Ludovisi. The balcony of this room affords a pleasant survey of the garden. In the circular billiard-room, the statue of an Amazon, of the 17th cent. — The stairs ascend to the PLATFORM of the villa manding a fine \*Panorama of the grounds and environs. The villa to be visible in clear weather.

Leaving the Casino, we next visit the \**Columbaria* under trees to the right, discovered in 1838, and situated on the a Via *Aurelia*. One of them is well-preserved, and contains interesting paintings (Prometheus delivered by Hercules, De the children of Niobe, etc.).

The flight of steps by the Casino descends to the flower-garden where the camellias are particularly fine.

The carriage-road by which we reached the Casino turns left and skirts a meadow, carpeted in spring with anemones, in the centre an altar, with representations of the gods, and *Annus Pius* sacrificing to the *Penates*). After 5 min., where the road turns to the right, a beautiful \*View is obtained of the Alban Mount and the Campagna; it then winds past a celebrated grove of *Pines* a pond with swans (10 min.), and leads on its bank to the Casino by which it is supplied (5 min.). The Casino may now be reached either by the direct path, or by the carriage-road, which leads 4 min. to the hothouses (r.), and the pheasantry (l.), 50 paces to the beautiful silver-pheasants. On the road-side (l.), 50 paces to a monument was erected by Prince Doria in 1851 to the memory of the French who fell and were interred here.

The island in the Tiber (*Isola Tiberina*, or di S. *Bartholomaeo*) is believed by some authorities to have been once traversed by a wooden *Pons Sublicius*, the most ancient bridge between the island and its suburb on the Janiculus. It is now crossed from the island to Montanara (p. 209) by the *Ponte de' Quattro Capi* (Pl. II, 17) named from the four-headed figures on the balustrades. See B.C. 62 by L. Fabricius, as the inscription records. *Pleasant*

On the island, to the right, is the church of S. *Giovanni Evangelista* (Pl. II, 17), which, with the neighbouring monastery and church, belongs to the Brothers of Charity, by whom sick patients are readily received. Farther on, to the left, is a small piazza.

lished in 1869 with a monument to SS. John, Francis, Bartholomew, and Paulinus. Here, perhaps on the site of an ancient temple of Æsculapius, is situated the church of — **S. Bartolommeo** (Pl. II, 18), erected about the year 1000 by the Emp. Otho III. in honour of St. Adalbert of Gnesen, and erroneously named S. Bartolommeo. The emperor had desired the Beneventans to send him the relics of St. Bartholomew, but received those of St. Paulinus of Nola in their stead. The present church, with the exception of the campanile, is modernised and uninteresting; façade by *Lunghi*, 1625.

The INTERIOR contains fourteen ancient columns; in the choir, remains of an early mosaic. In the centre of the steps leading to the presbyterium is the mouth of a fountain of the 12th cent., on which a figure of Christ with a book in his hand, and the heads of two side-figures are alone distinguishable.

In the small GARDEN of the MONASTERY (visitors ring at the entrance to the right by the church) is seen part of the ancient bulwark of travertine which gave the island the appearance of a ship. An obelisk represented the mast. The figure of a snake hewn on the bow of the ship is a reminiscence of the story that the Romans, when sorely afflicted by the plague, sent for Æsculapius from Epidaurus in B.C. 293, and that a snake, a reptile sacred to the god, concealed itself in the vessel, and on reaching the harbour escaped to this island, which was dedicated to Æsculapius in consequence. That the god was worshipped here has been proved by the discovery in the island of limbs in terracotta, which were presented by sick persons as votive offerings.

The island is connected with Trastevere by the ancient *Pons Cestius* (*Gratianus*), now the **Ponte S. Bartolommeo** (Pl. II, 18), which was built by Augustus, and, according to the lengthy inscription on the right side, restored by the Emperors Valentinian and Gratian. Pleasant view to the right.

Proceeding hence in a straight direction, we reach the *Via della Lungaretta* (Pl. II, 18), near the E. end of which, called *Via della Lungarina*, the Tiber is crossed by the *Ponte Rotto* (p. 251; route thence to S. Cecilia, see p. 335).

Following the *Via della Lungaretta* to the right, we reach in 6 min. a small piazza, to the left in which is the side-entrance to **S. Crisogono** (Pl. II, 15), a basilica with aisles, a portico, and straight beams, of the 12th century. The church has been frequently restored, the last time having been in 1624.

The INTERIOR is interesting on account of its fine old mosaic pavement, and ancient columns, particularly the two of porphyry supporting the arch of the choir, which are the largest in Rome. The ceiling-paintings of the transept are by *Arpino*. The mosaic on the wall of the tribune represents the Madonna between SS. Chrysogonus and James. Fine carved stalls of 1866.

In the Contrada Monte di Fiore, a little to the E. of the Piazza **S. Crisogono**, an *Excubitorium* of the VII. cohort of the *Vigiles*, i.e. a station of the Roman firemen, was excavated to a depth of about 30 ft. in 1866-67. A small mosaic-paved court-yard, with a well in the centre, and several rooms with small mural paintings shown here. On the walls are numerous rude inscriptions of the 1st cent. (Visitors may descend; fee 1½ fr.)

**Trastevere**

Lungaretta, immediately beyond the Hospital of S. Gallicano, reached by a professor of the Sapienza, after 9 min. we reach the PIAZZA DI S. MARIA (a church of that name).

with a fo... Severus, which is said to have b  
\**St. Maria* under *Alexander Severus*, on the spot  
*Calixtus I.* under *Alexander Severus*, on the spot  
of oil miraculously welled forth at the time of the bir  
mentioned for the first time in 499, was re-erected  
about 1140, and consecrated by *Innocent III.* in 1190  
has recently been restored. The present portico wa  
*Fontana* under *Clement XI.* in 1702. In front are n  
and the *Child*, on each side the small figure of a bisho  
and *Eugene III.*) and ten virgins, eight of whom  
and two extinguished lamps, a work of the 12th  
restored in the 14th. The portico contains the re  
Annunciations, one attributed to *Cavallini*, but  
repainted, and numerous inscriptions. On the side  
right is the tomb of the librarian *Anastasius* (d. about  
The interior contains twenty-two ancient columns of  
the Ionic capitals were formerly decorated with  
removed in 1718.

The INTERIOR contains twenty-two ancient columns of  
 Some of the Ionic capitals were formerly decorated with  
 but these were removed when the church was restored in 18  
 decorated with richly-gilded stucco, was designed by *Domeni*  
 painting on copper in the centre, a Madonna surrounded by  
 the same master. The chapels contain little to detain the  
 TRANSEPT is reached by an ascent of seven steps, adjoining  
 inscription *Fons olei*, indicating the alleged site of the spi  
 the transept on the left are the tombs of two Armellini;  
 relief of the Virgin and saints. Opposite is an altar erected  
 and St. James by Card. Philip of Alençon; r. his tomb (d. 1  
 of Card. Stefaneschi (d. 1417), with recumbent figure by *Paolo* l  
 \*Mosaics in the TRIBUNE belong to different periods. Above  
 are the older ones, dating from the 12th cent.: the Cross w  
 Omega, under the symbols of the Evangelists; r. and l. Isaiah  
 On the vaulting Christ and the Virgin enthroned; l., St.  
 Lawrence, Innocent II.; r., St. Peter, St. Cornelius, Julius  
 The lower mosaics are attributed by Vasari to *Pietro Caval*  
 of the transition period from the Cosmas family to Giot  
 been restored by Camuccini. They represent the thirtee  
 scenes from the life of Mary; in the centre of the wall a n  
 Mary with St. Peter, St. Paul, and the donor Stefaneschi (C  
 SACRISTY contains a Madonna with SS. Rochus and Sebastian,  
 Perugino, and a fragment of ancient mosaic (ducks and fis.  
 former an admirable work.

The Via del Cimitero and Via de' Fenili lead hence  
Pietro in Montorio (p. 330). — The Via di S. Francesco  
towards the S.E. (to the left) to the piazza of that name  
are situated the church and monastery of S. Francesco  
where St. Francis resided for some time. The church  
1231, and modernised in the 17th cent. The last ch  
left contains the recumbent figure of St. Lodovico  
Bernini. — Omnibus hence to the Piazza di Venezia,  
From the Ponte Rotto (p. 251) the VIA DE' VASCHI

left and its prolongation, the *Via di S. Cecilia*, leads to —

**\*S. Cecilia in Trastevere** (Pl. II, 15), original house of the saint, which was converted into a church restored by Paschalis I., and entirely rebuilt by Card. viva in 1725. It is approached by a spacious vestibule embellished with an ancient vase, and by a portico of columns of African marble and red granite. Festivals

**Interior.** The columns which formerly supported replaced by pillars in 1822. To the right of the entrance of the warlike Card. Fortiguerra (d. 1473). — The bean with columns in pavonazetto was executed by the Florentine *Cambio* in 1289, adjacent is an ancient candelabrum for the *Stef. Moderno*. The saint had converted her husband, even her judges, but was at length condemned to be executed by the persecutor that took place either under Marcus Aurelius or under Severus. The executioner being unable to sever her body, fled in dismay after three attempts. Bishop far from the tomb of the popes. In 821 her burial-place to Paschalis I. in a vision, whereupon he transferred this church. In 1509 the sarcophagus was again opened, the age of Bernini. This admirable figure was executed by the Saviour on a throne with the Gospel, r. St. Peter, l. St. Peter, St. Cecilia, and her husband St. Tiburtius contains ancient *Mosaics* of the period of the 5th cent.): the Saviour on a throne with the Gospel, r. St. Peter, l. St. Peter, St. Cecilia, and her husband St. Tiburtius. In the 1st CHAPEL, on the right, an ancient picture of Christ the 2nd CHAPEL, somewhat receding from the church, is been the bath-room of St. Cecilia, the pipes of which are still in wall. — The opposite door leads to the SACRISTY, the vault adorned with the Four Evangelists by *Pinturicchio*. — In the right, on the altar: Madonna with saints, a relief of the the right wall are preserved the remains of mosaics of the 12th from the façade of the church (Entombment of the saint's appearance to Pope Pascal I.). — Descent to the lower church

Farther on, in the direction of the gate, the new street to the right leads to *S. Maria dell' Orto*, designed by Bramante in 1512; façade of 1762. The interior is overlaid with stucco and gilding. Adjacent is the government *Tobacco Manufactory*. The street to the left leads to *S. Francesco* (p. 335).

The cross-street to the left (S.E.) from *S. Cecilia* leads to the *Ripa Grande* with the harbour. Pleasant view of the *M. Aventine*. To the right stands the extensive *Ospizio di S. Maria della Pietà* (Pl. III, 15), founded in 1689 by Tommaso Odescalchi. The death it was extended by Innocent XII., and combined with establishments, now comprising a work-house, reform school of correction, and hospice for the poor. Sick and aged women are provided for here, and other indigent persons with work. Poor and orphan children are instructed in various trades and arts, the boys being afterwards discharged with a pension of 30, girls with 100 scudi. The institution possesses several spacious work-rooms, and apartments for the sick.



At the end of the *Ripa Grande* is the *Dogana*, where we turn away from the river, and adjoining it, a few paces farther, is the *Porta Portese*, from which the *Porto* road issues (see p. 346).

### *The Catacombs.*

Most travellers will be satisfied with a visit to the *Catacombs of St. Callistus*, and perhaps those of *St. Agnese* (both shown daily; permission not now required; fee to the guide, without whom visitors are not admitted, for one person 1-2 fr., for a party  $\frac{1}{2}$  fr. each). Visitors had better bring candles with them, as the light carried by the guide hardly suffices for a party. On 22nd Nov. the *Catacombs of Calixtus* are illuminated and open to the public.

Scientific visitors may apply for additional information to *Commendatore Giov. Batt. de Rossi*, *Piazza Araceli* 17, upper floor. Information as to admission to the other catacombs may be obtained of the custodians of the *Callistus Catacombs*.

Ancient and Christian Rome seem to be separated by a wide chasm, if the modern appearance of the city alone be regarded. The most ancient churches having disappeared, or being concealed beneath a modern garb, the earliest Christian monuments of any importance are several centuries later than the last Roman structures. This interval is filled up in a satisfactory manner by means of the *Catacombs*, or burial-places of the early Christians, which have recently been rendered specially interesting by a series of important investigations.

I. HISTORY OF THE CATACOMBS. The term '*Catacombs*' is modern, having been extended from those under *S. Sebastiano*, to which the topographical name '*ad catacumbas*' was anciently applied, to the others also. The early Christians gave their burial-places the Greek name of *Coemeteria*, i. e. resting or sleeping-places, probably with reference to the hope of the resurrection. The Roman law, frequently re-enacted during the empire, prohibiting the interment of the dead, or even their ashes, within the precincts of the city, was of course binding on the Christians also. We accordingly find their burying-places situated between the 1st and 3rd milestones beyond the *Aurelian wall*, to which Rome had extended long before the construction of the wall itself.

While the European nations had become accustomed to dispose of their dead by cremation, the Egyptians and the Jews retained the practice of interment as being more in harmony with their views on the subject of a future state. The prevalence of similar views among the Christians gave rise to the excavation of subterranean passages, in the lateral walls of which apertures were made for the reception of the corpses. Burial-places of this description are to be found at *Naples*, *Syracuse*, *Chiusi*, *Venosa*, in *Alexandria* (in Egypt), and elsewhere, as well as at Rome.

It was formerly supposed that the early Christians used ancient *arenaria*, or pits of puzzolana earth, for this purpose, and extended them according to requirement, but this theory, as well as the belief

that the different catacombs were all connected, has been entirely refuted by modern investigation. These subterranean passages are proved to have been excavated almost exclusively for the purposes of Christian interment, in the soft strata of tufa (*tufa granolare*), of which most of the hills in the environs of Rome consist, and which is rarely employed for building purposes. The hard tufa used for building, and the puzzolana, which when mingled with lime yields the celebrated Roman cement, have been penetrated in a few exceptional cases only.

The Roman Catacombs took their rise from *Family Tombs*, which were named after their original proprietors, such as those of Lucina, Pontianus, and others. The approaches to these vaults were everywhere wide and conspicuous, without any indication of attempt at concealment. The oldest of them appear to belong to the first century of our era, while the most recent date from the first half of the 4th century. From the 3rd century onwards the Church began to establish burial-places of its own and to take the management of those already existing; and this supervision appears soon to have embraced all the Christian burial-places. Each district was presided over by a presbyter.

During the 3rd cent. the persecuted Christians frequently sought refuge in the Catacombs; but they were sometimes followed into their subterranean places of refuge, or there arrested or slain. Peace was at length restored to the Church and security to the Catacombs by Constantine the Great's edict of Milan. Throughout the 4th cent. interments here were customary, but they became rarer towards the beginning of the 5th, and were soon entirely discontinued, as it now became usual to inter the dead near the churches. The last three Catacombs appear to have been founded by Pope Julius in 336-47.

The Catacombs, however, as well as the tombs of the martyrs, still enjoyed the veneration of pilgrims and the devout. As early as 370 Pope Damasus caused numerous restorations to be made, and the most important tombs to be furnished with metrical inscriptions; apertures for light were constructed, to facilitate the access of visitors, and the walls at a comparatively late period decorated with paintings, which differ materially from those of the earliest Christians in subject and treatment. During the frequent devastations undergone by the city, however, the Catacombs were also pillaged and injured, the first time on the occasion of the siege by the Goths in 537, and afterwards during the siege by the Lombards in 755, when they suffered still more seriously. The invaders ransacked the burial-places of the martyrs with pious zeal, searching for the bones of saints, which they deemed more precious than gold, and giving them arbitrary names, carried them home in hope of selling them at a great price. That a skeleton was found in Roman soil was sufficient warrant to them for attributing miraculous virtue to it, and thus it probably happened that the greatest sinners buried in the

catacombs frequently had their remains exhumed and revered as as those of saints' (Gregorovius). After these different plunderings the Catacombs were restored by John III. (560-73) and Paul I. (757-68); but the transference of the remains of the martyrs to the altars of the city had already taken place in the most wholesale manner. In 609, when Boniface IV. consecrated the Pantheon as a church, he caused twenty-eight waggon-loads of the bones of 'saints' to be deposited beneath the altar; and there is an inscription still extant which records that no fewer than 2300 corpses of 'martyrs' were buried in S. Prassede on 20th July, 817. Hadrian I. (722-95) and Leo III (795-816) made some farther attempts to preserve the Catacombs from ruin, but the task was abandoned by Paschalis I. (817-24), after whose time the Catacombs gradually fell into oblivion, those under S. Sebastiano alone remaining accessible to the visits of pilgrims.

At length we find traces of renewed visits to a few of the catacombs towards the close of the 15th cent. partly by pilgrims, and partly by members of the Roman academy of the humanists, but the scientific exploration did not begin until fully a century later. In 1578 some workmen accidentally discovered an ancient Cœmeterium near the Via Salara, and from that period the subject began to excite general and permanent interest; and the Roman church has since then regarded the supervision of *Roma Sotterranea* as a point of honour. The pioneer of the scientific examination of the Catacombs was *Antonio Bosio* of Malta, who devoted thirty-five years of his life to the task, but his '*Roma Sotterranea*' was not published till 1632, thirty years after his death. His researches, although afterwards followed up by other scholars, were at length threatened with oblivion, but within the last twenty or thirty years he has been worthily succeeded by the Jesuit *P. Marchi* and the able brothers *De Rossi*, *Michele*, the geologist, and *Giovanni Battista*, the archæologist. The last has begun to publish the result of his indefatigable labours in a Collection of Ancient Christian Inscriptions (1st vol. 1861), in a work entitled '*Roma Sotterranea*' (1st vol. 1864, 2nd vol. 1867, 3rd vol. 1876), and in the '*Bullettino di Archeologia Cristiana*' (1863 et seq.).

II. THE ARRANGEMENT OF THE CATACOMBS was originally extremely simple. Narrow passages, 2½ ft. in width, and afterwards even less, were excavated and furnished with *loculi*, or recesses in the sides, of the length of the body to be interred. These niches were placed one above the other, as many as seven and more being sometimes thus disposed, and when the body was interred they were closed with tablets of marble, or occasionally of terracotta, which were either left plain, or merely recorded the name of the deceased, with the addition '*in pace*', and sometimes with the addition of 'martyr'. The older inscriptions are sometimes in Greek, but the later always in Latin. This change shows that the Christ

ians were at first aliens, but afterwards formed a naturalised and permanent community. Important inscriptions are now united in the great collection in the Lateran (p. 275), while the niches are generally empty in consequence of the mania for relic-hunting, already mentioned, which even during the present century is not entirely extinct. The practice is now being introduced of leaving all the monuments in the places in which they were found.

The increase of the community and the transformation of burial places originally intended for families and their fellow-religionists into public cemeteries could not fail to affect the external arrangements of the Catacombs. By degrees they were extended; the passages became narrower and higher, or rose in several stages, sometimes as many as five, one above another. Catacombs originally distinct were connected by means of new excavations, and the complicated nature of these alterations and extensions is still apparent to the observer. These operations were carried out by a regular society of *Fossores* (or diggers), who ceased to exist only when the use of the catacombs was discontinued. Altered times and circumstances naturally exercised an influence on the appearance of the catacombs. They originally differed little from similar heathen localities; and the use of sarcophagi, instead of interment in the rock without other receptacle, was not uncommon, while other distinctions between the burial of the rich and that of the poor were also sometimes made. In most cases the bodies were wrapped in cloth, on their breast was laid the consecrated bread of the sacrament, and various ornaments and memorials were interred along with them. Adjacent to the slabs which closed the niches were frequently placed earthen lamps, partly as symbols of the resurrection, and perhaps also for practical purposes, just as lamps had always been much used in the heathen observance of worshipping the dead.

The system of monotonous passages was sometimes broken by the introduction of larger chambers, which were used as *cubicula* or family burial-places, and were private property. Lastly we also find chambers that were set apart for the celebration of divine worship; but these all date from the 4th cent., when they were fitted up for the celebration of ecclesiastical festivals in honour of the martyrs, which came into vogue at that period. The ordinary services, however, were performed in the private dwelling-houses in the city, and not in the Catacombs, as has been erroneously supposed.

III. THE DECORATION OF THE CATACOMBS is one of their most interesting features. Christian art in origin could, of course, be but an application of ancient precepts to the new objects and conceptions introduced by the new religion. The paintings and sculptures of the Catacombs are therefore in no respect different in style from contemporaneous works, and with them shared in the precipitate and almost total degradation of art. The best frescoes belong to the end of the 1st and beginning of the 2nd century. With the

general decline of the Roman empire in the 3rd and 4th century, artistic forms became distorted and unpleasing, and in the case of decorative works there is no difference in style between Christian and heathen art, especially during the earlier periods.

On the other hand, a peculiar significance in the choice and treatment of the subjects is observable from the earliest period. Comparatively few historical paintings are met with, and these have no other object in view than the illustration of some simple fact from Jewish or Christian lore. Occasionally a Madonna and Child are observed (Catacombs of Priscilla), generally with the Magi, varying in number, who present their offerings, as in the Catacombs of St. Callistus, Domitilla, and Priscilla. Scenes of martyrdom do not occur earlier than the 5th century.

The great majority, however, of the paintings represent scenes symbolical of the doctrines and hopes of Christianity. That of most frequent recurrence is the Resurrection, typified either by the raising of Lazarus, who appears at a door wrapped in his grave-clothes, while Christ, represented beardless, stands before it with a wand, or by the history of Jonah sitting under the gourd, the prophet swallowed by the whale, and his final escape. The Good Shepherd also frequently appears, with the lost sheep on his shoulders, and sometimes surrounded by lambs. Abraham's Sacrifice, Noah in the Ark, and the three men in the fiery furnace belong to the same category. Daniel among the lions is another favourite subject, and he is generally represented with his hands raised in prayer, an attitude in which the deceased themselves are often depicted ('orantes'). The Miracles of Christ also recur frequently. In the 'sacrament-chapels' of the Callistus Catacombs we also meet with representations of Baptism, in realistic style, and the Last Supper, treated symbolically. The fish, too, by a kind of acrostic, formed an important Christian symbol, as the Greek *ἰχθῦς* (fish) consists of the initial letters of: *Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτὴρ* (Jesus Christ the Saviour, Son of God). All these subjects and many others, especially the traditions of the Old Testament which contain a typical reference to New Testament history (such as Moses striking the rock), recur continually in the paintings of the Catacombs and in the sculptures on the ancient Christian sarcophagi. The numerous inscriptions corresponding to these were, as already mentioned, of a very simple description down to the middle of the 3rd cent., after which they become more lengthy, and contain more elaborate ejaculations of grief and hope. — For purpose of study, the collections of pictures, inscriptions, and sarcophagi in the Christian museum of the Lateran (p. 276) will be found indispensable.

The Catacombs extend around the city in a wide circle, the majority, however, being concentrated between the Via Salara, the Via Nomentana, the Via Latina, the Via Appia, and the Via Ostiensis.



Upwards of forty different Catacombs, varying greatly in extent and only partially accessible, have been discovered. That of Callistus alone has been thoroughly excavated. According to Michie de Rossi's careful calculations, they cover an area of 615 acres. In order, however, to form an accurate idea of their extent, it must be borne in mind that the passages run one above another, as many of the five being sometimes thus disposed. The highest of these lie 22-24 ft. below the surface of the earth, while the lowest are 40-50 ft. deeper. If the whole of these subterranean passages were placed in a continuous line, their total length would be about 545 English miles. The most important of the Catacombs only need be enumerated here, and of these the most instructive are the —

\* *Catacombs of St. Callistus* on the Via Appia,  $1\frac{1}{4}$  M. beyond the Porta S. Sebastiano (p. 261; comp. also p. 348). On entering the vigne in which they are situated, we perceive at a short distance a small brick building with three apses. This having been identified by Giov. de Rossi as the ancient *Oratorium S. Callisti in Arenaria*, he induced Pius IX. to purchase the ground, and his investigations were speedily rewarded by most important discoveries. The present entrance to the catacombs immediately adjoins this building. A passage with tombs is traversed, and the \* *Camera Papale*, or *Cubiculum Pontificium*, a chamber of considerable dimensions, is soon reached on the left, containing the tombs of popes on the left, and those of Anteros, Lucius, Fabianus, and Eutychianus on the right, and in the central wall that of Sixtus II., who died as a martyr in the Catacombs in 258. In front of the latter is a long metrical inscription in honour of those interred here, composed by Pope Damasus about the close of the 4th cent., and engraved in elegant and decorated characters invented specially for the purpose by Furius Dionysius Philocalus, the secretary of that pope. Outside the entrance, on both sides, a great number of inscriptions have been scratched by devout visitors of the 4th-6th century. We next enter a \* *Chamber* open above, which once contained the *Tomb of St. Cecilia*, whose remains are now in the church of S. Cecilia in Trastevere (p. 336). On the wall here are several Byzantine paintings of the 7th-8th cent.: St. Cecilia, St. Urban, and a head of Christ. The walls of the aperture for light bear traces of other frescoes. On St. Cecilia's Day (22nd Nov.) mass is celebrated here, on which occasion the chapel and the adjoining chambers are illuminated and open to the public. In the sides of the passages near these chapels are several chambers known as 'sacrament chapels', which are adorned with symbolical representations of the communion, baptism, and other scenes of the kind already mentioned. Then follow the *Tomb Chamber of Pope Eusebius*, with an old copy of an inscription by Damasus, and another with two sarcophagi still containing the remains of the deceased, one of them preserved in a mummy-like form, the other almost entirely destroyed. Lastly we may mention

the Tomb of Pope Cornelius, which originally belonged to the separate cemetery of Lucina.

The Catacombs of SS. Nereus and Achilleus, or of Domitilla, near the Catacombs of Callistus, on the Via delle Sette Chiese (p. 350), contain the greatest number of inscriptions (upwards of 900), and are among the earliest foundations of the kind, vying in antiquity with the Crypts of St. Lucina, and the Catacombs of St. Priscilla. Domitilla was a member of the imperial house of the Flavii. In two of the five ancient entrances are frescoes of the beginning of the 2nd cent., representing genii in the Pompeian style, figures of the Good Shepherd, Daniel, and others of the earliest type. In the centre of the catacomb is the large and nearly quadrangular *Basilica of St. Petronilla*, who, according to the legend, was the daughter of St. Peter. The basilica, built in the second story of the catacomb, projects with its roof into the open air. On the column of a canopy is represented the martyrdom of St. Achilleus in relief, perhaps the earliest work of the kind (4th cent.). Everything else is in a ruined condition, but the church has recently been partly restored. It was used from the 5th to the 8th cent. only.

The Catacombs of St. Prætextatus, on the Via Appia towards S. Urbano (p. 352), contain decorations similar to those of the station of the Vigiles at Trastevere (p. 334). In the burial chapel of Vibia here are still to be seen gnostic heretical representations (Hermes as conductor of the dead, etc.).

The **Catacombs of St. Priscilla** lie on the Via Salara,  $\frac{1}{2}$  M. from the gate (p. 356). The oldest part consists of a square chamber, called the 'Cappella Greca', owing to its Greek inscription, which contains interesting paintings of the 3rd century. Farther on, among the decorations of the ceiling, are a Madonna and the Child, with Joseph, the oldest Madonna in existence, dating from the latter half of the 2nd century. Coloured inscriptions on tiles, of the earliest and simplest type, are also occasionally found here. The **Catacombs of S. Agnese**, under the church of S. Agnese Fuori le Mura (p. 173), are destitute of painting, but are to a great extent still in their original condition. They are shown by the sacristan without a perorism, and are called **Catacombs of the family of the Calpurnii**. — About  $\frac{1}{4}$  M. beyond the church is another catacomb, the **Catacombs of S. Peter in Vinis**, which contains numerous inscriptions. — **Sanctuary of S. Ostriano**, which contains numerous paintings, is open on Sun., Tues., and Thurs.)

The *Catacombs of S. Sebastiano*, the only burial-places of the kind entirely devoted to the entombment of the dead, have been almost entirely appropriated to be visited in mediæval times. One chamber recently excavated is interesting on account of the portrait of a Christian gladiator, which was excavated about the 3rd cent. They rather resemble the *Catacombs of Naples* than the other Roman catacombs.

The inscriptions are exclusively Greek and Latin. The most frequently recurring symbol is the seven-branched candelabrum. Two chambers are enriched with decorative paintings, in which, contrary to the Mosaic law, figures of animals are depicted. A sarcophagus here bears traces of gilding.

The Catacombs of SS. Peter and Marcellinus, near Torre Pignattara (p. 354), are among the most extensive. The ceiling of a lofty chapel bears an Enthroned Christ, with St. Paul on the right, and St. Peter on the left, with four saints below, quite in the style of the earliest mosaics. Other frescoes, such as two scenes of Agapæ (love-feasts), belong to the 3rd cent. The representation is often very realistic.

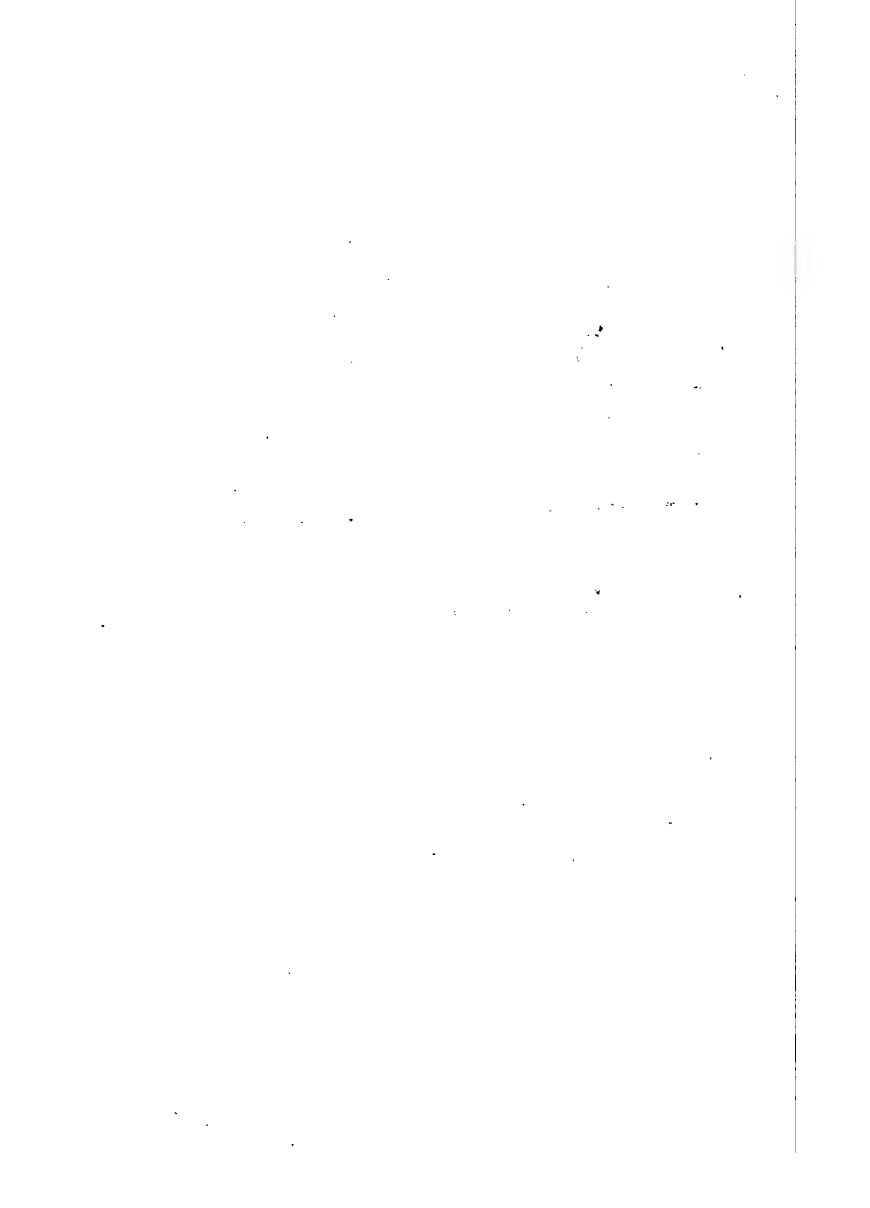
The Catacomb of St. Pontianus,  $\frac{1}{2}$  M. from the Porta Portese, is excavated in the breccia of Monte Verde. At the foot of a staircase descending into it, is a basin with water, serving as a baptistery. On the wall beyond is the Baptism of Christ (with a stag near the Jordan), above a large cross in the later style. Above the staircase are two large medallions with heads of Christ of the 6th and 9th centuries.

The Oratorio of S. Alessandro, 6 M. from the Porta Pia (p. 355), in the Tenuta del Coazzo (permeso at the Propaganda), is a long, half-subterranean building, the very poor masonry of which is well preserved in the lower part. According to an inscription on the altar, this was the tomb of Pope Alexander. The oratory is surrounded with lofty passages still containing undisturbed tombs.

*Catacomb of St. Generosa, see p. 347.*







### THIRD SECTION.

## ENVIRONS OF ROME.

ENVIRONS OF ROME.

Campagna di Roma, bounded on the N. by the Ciminian W. by the sea, and on the E. by the Apennine chain of the mountains with their picturesque outlines, and the wild origin, covered in every direction with imposing ruins, chiefly present attractions of the highest order, to which a whole Campagna, fitly be devoted.

volcanic agency; lava and peperine are of frequent occurrence, a great number of ancient distinguished, the most important of which are the lakes of Bracciano, the lake of Vico in the Ciminian the lake of Baccano. The historical associations connected with the ancient LATIUM, which victoriously asserted supremacy over the whole world. Once a waste, with numerous and prosperous towns, it is now a land, when the few individuals who are compelled to the mountains, while the independent agricultural population was gradually disappearing, for a dense population and high degree of civilization are rendered miserable by continual attacks of fever. The change dates from so remote a period as the last centuries of the republic, when the proprietors of large estates and pastures. This system inevitably caused a ruin of the malaria, which is produced by defective drainage of stagnant water in the undulating and furrowed volcanic middle ages the evil increased. The papal government has repeatedly promoted the revival of agriculture, but such attempts were more than abortive as long as the land is occupied by farms on a large scale. An entire revolution in the present system, and comprehensively present the Campagna also has appointed a commission to take steps for rendering the Campagna cultivable, but as to practical result. About one-half of the AGRO ROMANO belongs to ecclesiastical corporations, one-third to the nobility, and barely one-sixth to small proprietors. These large estates are usually let to Mercanti di Campagna, or contractors on a large scale, of whom there are not more than forty altogether, on leases of three years by the ecclesiastical bodies, and of nine years or more by the lay proprietors. These contractors entrust the management of the land to a Battore, or bailiff, who resides at the Tenuta or Casale, as the farm-house is called. The primitive character of the agriculture and the agricultural implements used are of a very primitive character.

**EXCURSIONS IN THE CAMPAGNA**, of which the more important are enumerated below, may be performed by carriage, on horse-back, or on foot, each mode possessing its peculiar advantages. The traveller is particularly cautioned against the risk of taking cold, owing to the great and sudden changes of temperature which generally takes place about sunset. Lying or sitting on the ground in winter, when the soil is extremely cold in comparison with the hot sunshine, is also to be avoided. In crossing the fields care should be taken to avoid the formidable herds of cattle, especially in spring; and the same remark sometimes applies to the dogs by which they are watched when the herdsman is absent. Predatory attacks on travellers are of rare occurrence, but enquiry as to the state of the country is by no means superfluous. Those whose residence in Rome is sufficiently prolonged should make the excursions in the plain in winter, and those among the mountains in the warmer season.

**CARRIAGES.** The best are to be had at the hotels, where 30-50 fr. per day is the charge for a carriage and pair. At *Fedeli's*, Via dell'Impresa 15, the charge is 25-30 fr.; driver's fee 5-5 fr.

**SADDLE HORSES:** *Jurjet*, Piazza del Popolo 3; *Cairolis*, Vicolo degli Incarabili 24; charge 10 fr. per half-day, ostler 1 fr.

## I. Short Excursions in the Campagna.

This first list contains those excursions from Rome which occupy a few hours only, and which will be found refreshing after a morning spent in a church or museum. As far as the gates, and for  $\frac{1}{2}$  M. or more beyond them, the roads are dull and uninteresting from being flanked by lofty walls. A cab should therefore be taken at least as far as the gate; *feres*, see p. 111; for longer distances a bargain must be made. The traveller should, if possible, so arrange his excursion as to regain the city shortly after sunset.

The excursions are enumerated according to the order of the gates from S. to E. and N. (comp. the annexed Map, on a scale of 1:80,000). — Those who wish minutest details should consult the admirable 'Carta Topografica del Distretto di Roma', on a scale of 1:25,000, in 9 sheets, tinted in three colours, and embracing a distance of 11,250 kilom. from E. to W., and 9,375 kilom. from N. to S. It was published by the Italian Survey Office in 1876 (price 5 fr.).

### FROM THE PORTA PORTESE (Pl. III, 15).

**GROVE OF THE ARVALES.** This excursion, occupying about 4 hrs., is interesting to the archaeologist only. About 1 M. from the gate, the *Via Campana* diverges to the left from the old *Via Portuensis*, and chiefly follows the bank of the Tiber. About  $1\frac{1}{2}$  M. farther it reaches the *Vigna Ceccarelli* (where the railway to Civit  Vecchia crosses the road), and, farther on, the *Magliana* station (p. 8). It has been recently ascertained that the *Vigna Ceccarelli* is the site of the sacred Grove of the Arvales.

The corporation of the Twelve Arvales was of very ancient Latin origin, having been founded according to tradition by the sons of Acca Larentia ('mother of the Lares'), the foster-mother of Romulus. The society, whose original object was to offer a yearly sacrifice to the Dea Dia ('goddess of plenty'), and call down her blessing on the fields, was entirely remodelled by Augustus. The three-days' festivities in May, with their ceremonies and sacrifices, were still celebrated, but a number of other rites were added which related exclusively to the worship of the prevailing dynasty. The benedictory 'agricultural brotherhood' became a privileged order, consisting of relations and friends of the emperor, whose time was more occupied by prayers for the prosperity of the imperial house, sacrifices and banquets





on the occasion of victories and birthdays, etc., than with the worship of the Dea Dia. Records of these festivities were engraved on stone and preserved in the sacred grove.

The first discovery of these records was made in this vigna (then the Vigna Galletti) in 1570, when, besides nineteen fragments of inscriptions, seven bases of statues of Roman emperors in their capacity of 'fratres aruales' were found. Two other inscriptions were excavated here in 1699, and several other fragments in 1837. This must therefore have been the site of the sacred grove, which, moreover, is stated by the inscriptions to have been situated on the Via Campana, between the 4th and 5th milestones. The most important discovery, however, was that of an uninjured arval tablet in 1866, in consequence of which Prof. Hensen of the Archæological Institute, with the aid of funds provided by the King of Prussia, undertook systematic excavations in the Vigna in 1867 and 1868. The result has been eminently successful, the number of objects brought to light has been more than doubled, and a most important source of information with regard to the history of Imperial Rome, not less valuable than the Fasti Consulares of the Capitol (p. 217), thus obtained. The inscriptions range from the reign of Augustus to that of Gordian (3rd cent.), after which all trace of the fraternity is lost. It is therefore supposed that Philip, Gordian's successor, who was suspected of an inclination for Christianity, formally dissolved the corporation. The yield of the excavations has been purchased by the Italian government, and is now exhibited in the new Museo Lapidario in the Collegio Romano (p. 150).

The ancient foundations on which the Casino of the vigna rests belong to the circular temple of the Dea Dia, which lay in the middle of the grove. In the plain below the grove (on the other side of the road) there are remains of the house in which the fraternity assembled, originally a rectangular building, with a hall enclosed by rows of columns. The above-mentioned festivities were celebrated here, and sacrifices were offered to the emperors whose statues adorned the structure. Higher up the hill lay an ancient Christian burial-place, where considerable remains of an oratory of Pope Damasus have been discovered. — Adjacent is the entrance to the Catacombs of St. Generosa, discovered in 1868 during the excavations. They are of small extent and of remarkably primitive construction, but are in excellent preservation and merit a visit.

From the Piazza Bocca della Verità to the Porta S. Paolo, 1 M.; thence to the Piazza S. Paolo Fuori, 1 1/2 M.; to the Tre Fontane, 1 1/2 M. more. — A digression to the three churches on the Aventine (p. 253) may conveniently be made from the route to the Porta S. Paolo. — OMNIBUS direct to S. Paolo made from the Piazza Campitelli (p. 112), every 1/2 hr. in the afternoon.

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Before we reach the church, the pleasant Via delle Sette Chiese diverges to S. Sebastiano on the Via Appia, 2 M. — The main road leads in a straight direction past the E. side and divides at the Osteria del Ponticello: 7 min. beyond the church, on the right the ancient Via Ostiensis and on the left the Via Ardeatina Nuova leads in 1/2 hr. to the —

**Envir. of Rome. TRE FONTANE.**  
 Abbey delle Tre Fontane (ad aquas Salvias), now almost deserted on account of the unhealthiness of the situation. The building was made over in 1868 to French Trappists. Owing to extensive plantation of the rapidly growing Eucalyptus the sanitary condition of the place is said to have improved since 1874. The name is derived from the legend that the apostle Paul was executed here, and that his head was welled forth three distinct leaps, corresponding to which there were three churches is approached by an archway bearing traces of painting, which is supposed to have belonged to an earlier church of John the Baptist (visitors ring; 30 c.).

**SS. Vincenzo ed Anastasio**, the largest of the churches, a basilica in the ancient style, founded by Honorius I., and restored in 1221 by Honorius III., as the inscription to the left of the choir records, is again undergoing restoration. It has retained many mediæval peculiarities, and in particular the marble windows over the nave. The portico bears traces of painting, including the portrait of Honorius III. The pillars are adorned with figures of the Twelve Apostles, from Marcantonio's engravings of designs by Raphael, recently spoiled by restoration. To the right of this is the second church, the circular **S. Maria Scala Caeli**, so called from the 'vision' here vouchsafed to St. Bernhard, to whom Innocent III. had presented the persons whom his prayers on which angels were conducting to heaven the church dates from had released from purgatory. In its present form the church contains the close of the 16th century. The tribune contains good mosaics by **E. Zuccheri**: the saints Zeno, Bernard, Vincent the deacon, and Vinc. Anastasio, who are revered by Clement VIII. and Card. Aldobrandini, the finisher of the church.

The third church, **S. Paolo alle Tre Fontane**, stands on the spot where the apostle is said to have been beheaded, and contains the three springs already mentioned. In the centre is an antique mosaic representing the four seasons, found in Ostia, and presented by the Pope in 1569. On the spring to the right stands the column of white marble to which St. Paul is said to have been bound at the time of his execution. The present edifice dates from 1599.

The hills above the abbey, which are honeycombed with puzzolana pits, command delightful views.

**FROM THE PORTA S. SEBASTIANO (Pl. III, 28).**  
 The excursion to the Via Appia by carriage, including halts, requires 3-3½ hrs. (one horse carr. to Casale Rotondo and back, 9-10 fr.). Good walkers will take 4½-5 hrs.: from the arch of Constantine to Porta S. Sebastiano, 1½ M.; from the gate to the Catacombs of St. Callistus, 1¼ M.; thence to the beginning of the excavated part of the ancient Via Appia, 1 M.; to the Casale Rotondo, 2 M. more. — The traveller is recommended to drive to the Casale Rotondo, with this excursion, and to walk to the Catacombs of Calixtus (2½ fr.), a visit to the Caffarella Valley on the way (see p. 353). Pedestrians may also be combined with a visit to the Casale Rotondo by the Via Latina, see p. 366). Carriage fares the last part of the route is uninteresting (p. 366). Carriage rates from Rome to Albano, 25 fr. and fee; with one horse 20 fr. and fee; with two horses 25 fr. and fee; with three horses 30 fr. and fee. The route by the Via di Porta S. Sebastiano to the gate, and the buildings situated near it, are described at p. 258 et seq.



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#### FROM THE PORTA S. PAOLO (Pl. II, 16).

From the Piazza Bocca della Verità to the *Porta S. Paolo*, 1 M.; thence to the church of *S. Paolo Fuori*,  $\frac{1}{2}$  M.; to the *Tre Fontane*,  $\frac{1}{2}$  M. more. — A digression to the three churches on the Aventine (p. 253) may conveniently be made from the route to the *Porta S. Paolo*. — OMNIBUS direct to *S. Paolo Fuori* from the Piazza Campitelli (p. 112), every  $\frac{1}{2}$  hr. in the afternoon (a drive of 25 min.; fare 30 c.).

From *Porta S. Paolo* to *S. Paolo Fuori le Mura*, see p. 256. — Before we reach the church, the pleasant *Via delle Sette Chiese* diverges to the left at an acute angle to *S. Sebastiano* on the *Via Appia*, 2 M. distant; comp. p. 349.

The main road leads in a straight direction past the E. side and the Campanile of the church, and, 7 min. beyond the church, divides at the *Osteria del Ponticello*: on the right the ancient *Via Ostiensis* diverges to Ostia (p. 388), and on the left the *Via Ardeatina Nuova* leads in  $\frac{1}{2}$  hr. to the —

situated  $1\frac{1}{2}$  M. from the gate. This church has from a very early period been one of the seven churches frequented by pilgrims, being erected over the catacombs where the remains of so many martyrs repose. Mention of it is first made in the time of Gregory the Great. The form was originally that of a basilica, but in 1612 it was altered by Flaminio Ponzio and Giovanni Vasanzio. The portico is supported by six ancient columns of granite.

The 1st Chapel on the right contains the original 'footprint of Christ' stone. The last chapel on the right was designed by C. Maratta. The 2nd chapel on the right contains a painting by Innocenzo Tacconi, a pupil of Bernini, designed by Bernini and executed by Giorgini. A staircase on the left, by the egress, descends to the CATACOMBS, but they are compared with those of Calixtus.

Immediately before we come to the church, the *Via delle Sette Chiese* diverges to the right, intersecting the *Via Ardeatina* after 4 min. more reaching the recently excavated remains of the *Basilica of St. Petronilla*, or of *SS. Nereo ed Achilleo* (see p. 343). Thence to S. Paolo Fuori  $1\frac{1}{2}$  M., see p. 347.

Continuing to follow the *Via Appia* we come to a large gateway on the left, which we pass in order to reach the \**Circus of Maxentius*, situated on the left side of the road. The circus, which is 350 yds. long, and 86 yds. broad, was constructed in 311, and is now sufficiently excavated to show the arrangement of the structure, which the *Via Appia* was an extensive portico, and behind it one of the principal entrances, with another opposite to it in the semicircle which terminated the building (on the branch of the road mentioned at p. 353). At the sides of the other gates, of which the first on the right is supposed to be the first mentioned, by which the dead were carried out. On each side of the main entrance were the *carceres*, or barriers. The circuit of the arena was formed by the seats of the spectators and the *spina*, which was erected longitudinally in the centre of the arena, and embellished with statues and obelisks, one of which last now stands in the Piazza Navona (p. 198). At the ends of this wall stood the *metae*, or goals, the distance as much as possible to those starting in different positions, and for the same reason the *carceres* are in an oblique line. The spectators sat on ten surrounding tiers of steps, on which about 18,000 persons could be accommodated. It is worthy of remark that pottery has been found in the formation of the tiers of seats.

The *spina* was placed somewhat obliquely, for the purpose of the distance as much as possible to those starting in different positions, and for the same reason the *carceres* are in an oblique line. The spectators sat on ten surrounding tiers of steps, on which about 18,000 persons could be accommodated. It is worthy of remark that pottery has been found in the formation of the tiers of seats.

The road again ascends, and, in 35 min. from the *Porta S. Sebastiano*, leads us to the \**Tomb of Cæcilia Metella*, which forms so conspicuous an object in the views of the Campagna. It is a circular building, 65 ft. in diameter, which, as well as the square pedestal, is originally covered with travertine. The frieze which runs round the building is adorned with wreaths of flowers and skulls of oxen, from which last the tomb is sometimes called *Capo di Bove*. On a marble tablet facing the road is inscribed: *Cæciliae Q. Cretici*

Filiae Metellae Crassi, i.e. to the manes of the daughter of *Metellus* Creticus, wife of the triumvir *Crassus*. The interior, now almost entirely filled up, contained the tomb-chamber of the deceased. In the 13th cent. the Gaetani converted the edifice into the tower of a stronghold, and furnished it with pinnacles. To this extensive castle, which subsequently passed through various hands, and was destroyed under Sixtus V., belong the picturesque ruins of a palace adjacent to the tower, and a church opposite.

As far as this neighbourhood extends a lava-stream which once descended from the Alban Mts. and yielded paving material for the ancient road. The more interesting part of the Via now begins; the ancient pavement is visible in many places, the road is skirted on both sides by continuous rows of ruined tombs, and the view becomes more extensive at every step. On the left are perceived the adjacent arches of the Aqua Marcia and the Aqua Claudia, the latter now partly converted into the modern *Acqua Felice* (comp. p. 354). The houses on the road-side gradually cease, and  $2\frac{1}{4}$  M. from the city-gate we reach the entrance (indicated by a notice on a house to the right) to the excavated part of the Via Appia, flanked beyond this point by a constant succession of tombs. Many of these contain reliefs and inscriptions worthy of note. The scenery continues to be strikingly beautiful.

On the left,  $1\frac{1}{4}$  M. from the entrance, is a 'casale' built within the walls of an ancient church, which is called *S. Maria Nuova*. Beyond it lie the extensive ruins named *Roma Vecchia*, which appear to have belonged to a spacious villa of the *Quintilii*. Several of the chambers were employed as baths.

A large tomb on the left, the site of which is now occupied by a small farm,  $\frac{3}{4}$  M. from *S. Maria Nuova*, is named the *Casale Rotondo*. It lies by the 6th milestone, and, according to Canina, was erected for *Messala Corvinus*, a distinguished statesman and poet under Augustus, but this conjecture is based on insufficient evidence. It may be ascended for the sake of the fine view (30 c.).

We may return from this point to the way. Just beyond the *Casale* tombs of the *Via Latina* (p. 353) on the way. Just beyond the *Casale* tombs, we turn to the left and proceed to the *Osteria delle Capannelle*,  $\frac{1}{2}$  M. to the N.E., on the *Via Appia Nuova*, which we follow in the direction of Rome as far as (1 M. farther) *Le Capannelle*, (comp. p. 349), divides, the left branch leading to the *Porta S. Sebastiano* (comp. p. 349), and the right branch leading to the *Porta S. Giovanni*. Following the latter, we next reach the ( $\frac{1}{4}$  M.) *Osteria del Tavolato*, and ( $\frac{3}{4}$  M.) the point where a road to the left diverges to the *Bagni dell'Acqua Santa* (p. 354); beyond this point the road to the left diverges to the *Bagni dell'Acqua Santa* ( $\frac{1}{2}$  M. more). To the *Porta S. Giovanni*  $\frac{1}{2}$  M. more, the road to the left diverges to the *Bagni dell'Acqua Santa* ( $\frac{1}{2}$  M. more).

The lofty building on the left, 7 min. from the *Casale Rotondo*, is also an ancient tomb, on which the Arabs and Normans erected a tower, named *Tor di Selce* (tower of basalt). The Via Appia from this point to *Albano* ( $7\frac{1}{2}$  M.) is less interesting. Among the tombs may also be mentioned, on the left, 2 M. beyond *Tor di Selce*, the circular *Torraccio*, or *Palombaro*, the name of whose occupant is

unknown. At the 11th milestone the road is crossed by the railway, a little beyond which is the *Osteria delle Frattocchie*; thence to Albano, see p. 366.

**TEMPLE OF THE DEUS REDICULUS. GROTTO OF EGERIA. S. URBANO.** — From the Arch of Constantine to *Domine Quo Vadis* about 2 M., thence to *S. Urbano*  $1\frac{1}{4}$  M. (thus far driving is practicable); from this point across the fields to the *Via Appia Nuova* and *Via Latina*  $1\frac{1}{2}$  M.; back to the *Porta S. Giovanni*  $2\frac{1}{4}$  M. — Or from *S. Urbano* to the ancient *Via Appia*, reaching it not far from the tomb of *Cæcilia Metella*,  $1\frac{1}{4}$  M.

At the small chapel beyond the church of *Domine quo Vadis* (p. 349) we take the field-road, which is very muddy after rain, to the left, leading for  $\frac{1}{2}$  M. between hedges. On reaching the open fields, we follow the road descending to the left to the mill. Near the latter is situated the so-called **Temple of the Deus Rediculus**, a Roman tomb of Hadrian's time, on an ancient road which formerly issued from the now closed *Porta Latina*. The building has been assumed by some, but without authority, to be a temple erected by the Romans after the retreat of Hannibal. The architecture is tasteful, and the brick ornaments, the Corinthian pilasters, with half-columns on the S. wall, and the cornicing should be noticed. The interior (25 c.) contains two stories with groined vaulting.

Returning hence to the road, we ascend the valley of the *Almo*, or *Caffarella*. After 5 min. we pass through a gate (cancello), immediately beyond which a road diverges to the *Tenuta* on the left; 2 min. farther, beyond a second cancello, the carriage-road, which we quit in order to follow the path by the brook *Almo*, which now flows past it in an artificial channel, and was erected at a somewhat late period. A niche in the posterior wall contains the mutilated statue of the river-god, standing on corbels from which water flows. The niches in the lateral walls were also once filled with statues.

The footpath now passes a small, but formerly more extensive wood on the hill, commanding an admirable view of the *Campagna* and the *Alban Mts.*, where, according to the account of the *ciceroni*, *Numa* is said to have held his interviews with the nymph *Egeria*.

To the right (N.), opposite us, is situated *S. Urbano*, a Roman tomb of the time of the *Antonines*, long regarded as a temple of *Bacchus*, and recognised from a distance by its red brick walls. It seems to have been converted into a church in the 11th cent., from which period the paintings date.

The edifice was provided with a portico borne by four Corinthian columns, which was probably walled up during the restoration in 1634, on which occasion the flying buttresses were also added.

The INTERIOR is adorned with paintings between the Corinthian

pilasters, restored under Urban VIII., but interesting on their origin. They were executed, according to an inscription, Crucifixion over the door, by a certain *Bonizo* in the year 1011. The posterior wall is Christ on a throne imparting blessings; also seen the lives of Christ, St. Urban, and St. Cecilia. — A staircase, no up, is said to lead to the catacombs.

A path, partly shaded by trees, and commanding views, leads from S. Urbano in 2 min. to the high road, the right leads to the ancient Via Appia, above the Catacæ Callistus, in 9 min. (see p. 349). Or if the high-road be followed to the left, it leads in 2 min. to the Circus of Maxentius, which be traversed, in order that the Via Appia may be reached below Tomb of Cæcilia Metella.

In the other direction the pedestrian from S. Urbano may enter the valley of the *Almo*, where a few small ditches must be leapt and traverse the fields so as to reach the Via Appia Nuova ( $\frac{1}{4}$  m.). The tombs on the Via Latina, a visit to which may be conveniently combined with this route, lie near the 2nd milestone, which the pedestrian arrives; the direction to be followed inclines towards the city.

#### FROM THE PORTA S. GIOVANNI (Pl. II, 33).

From the gate to the Tombs  $2\frac{1}{4}$  M.; thence to S. Urbano  $\frac{3}{4}$  M. (above). Driving is practicable as far as the tombs. Custodian on the spot in winter from noon to sunset (fee  $\frac{1}{2}$  fr.; for a party  $1-1\frac{1}{2}$  fr.). — From this point we may cross the meadows to *Porta Furba* ( $\frac{1}{2}$  M.; see p. 35) and thus conveniently combine the two excursions. Those who make the excursion by carriage should order their vehicle to meet them at *Porta Furba*.

The ancient *Via Latina* diverged from the Via Appia outside the *Porta Capena*; the now closed *Porta Latina* in the wall of *Aurelia* was destined for its point of issue (p. 260). Like the Via Appia and the other roads emerging from Rome, it was bordered by tombs on both sides, several of which, interesting especially on account of their decorations, were excavated in 1862.

*Porta S. Giovanni*, see p. 270. We follow the road to Albano (the *Via Appia Nuova*), commanding beautiful views, in a straight direction. At the *Trattoria Baldinotti* the road to the left leads to *Frascati* (p. 360). The high road is followed as far as the second milestone (1.) of the present route, immediately beyond which it is quitted by a road leading to the left to the ancient *Via Latina*, passing the remains of the ancient road, where two *Ancient Tombs*, which may be reached by carriage, are situated.

The 1st Tomb to the right of the road, with the two recently restored Roman pilasters, consisted of an anterior court and subterranean tomb, over which rose the now re-erected sacellum with two columns. The interior of the chamber is decorated with interesting "reliefs in stucco, sea-monsters, nymphs, and genii.

The 2nd Tomb, under a shed opposite, contains in its single chamber landscapes and mythological paintings, framed in "stucco ornaments, the subjects of which are principally derived from the Trojan traditions. According to the inscriptions, both date from the close of the 2nd cent.

A 3rd Tomb (r.) is uninteresting. A few paces beyond this point, charming view is obtained.

In the immediate vicinity the foundations of a *Basilica*, dedicated to *St. Stephen* in the 5th cent., have been excavated. It is now completely surrounded by a wall, but the curious visitor may creep into the interior by a hole on the W. side.

From the *Via Appia Nuova*, about  $\frac{1}{4}$  M. farther, a road diverges to the cold mineral-baths of *Acqua Santa*, passes the circus of *Maxentius* and *S. Urbano*, and leads to the *Via Appia* near the Catacombs of *Callistus* (comp. p. 349). Route hence to *Albano*, see p. 366.

**PORTA FURBA.** This excursion of 2-3 hrs. is pleasanter than many others, as the view is obstructed by walls for short distances only (carriage thither from the gate and back, 3-4 fr.).

From *Porta S. Giovanni* we follow a straight direction for 5 min. (see above), and at the *Tratt. Baldinotti* we take the *Frascati* road to the left, which farther on is crossed by the railway to *Civita Vecchia*. To the left runs the unbroken series of arches of the *Acqua Felice*, and in front of them occasionally appear the *Aqua Claudia* and *Marcia*, running one above the other. The *Acqua Felice*, about 13 M. long, completed by *Sixtus V.* (*Felice Peretti*) in 1585, and afterwards frequently restored, begins at the base of the *Alban Mts.* near *Colonna* (two-thirds subterraneous), and terminates in the *Piazza S. Bernardo* (p. 172). The *Aqua Marcia*, 56 M. long, constructed by the *Prætor Q. Martius Rex* in B.C. 146, and restored in 1869, enters the city by the *Porta Pia*, and brings a supply of water from the *Sabine Mts.*, which is considered the purest in *Rome*. Over it flows here the *Aqua Claudia*, erected in A.D. 50 by the *Emp. Claudius*, extending from the vicinity of *Subiaco*, a distance of 59 M. — To the right, a view of the *Via Appia* with the tomb of *Cæcilia Metella*.

About 2 M. from the gate we reach the so-called *Porta Furba*, an arch of the *Acqua Felice*, under which the road leads. An exquisite \*View is enjoyed here of the *Campagna* and the *Alban Mts.*, and a little farther on, the *Sabine Mts.* also come in sight. Below runs the railway to *Naples* and *Frascati*. — About 2 min. from the *Porta Furba*, the \**Osteria del Pino* stands by the pine on the right. — About  $\frac{1}{2}$  M. beyond it rises the *Monte del Grano*, surmounted by a tower, which commands a magnificent \*\*PANORAMA. A long shaft leads to an ancient circular tomb-chamber situated in the interior of this hill.

FROM THE PORTA MAGGIORE (Pl. II, 35).

Two high roads issue from the *Porta Maggiore* (p. 182): to the right the *Via Labicana*, and to the left the *Via Prænestina*. On the ancient *Via Labicana*, which leads to *Palestrina* (p. 377),  $2\frac{3}{4}$  M. distant, are situated the remains of the octagonal Monument of the *Empress Helena*, whose sarcophagus found here is now preserved in the *Vatican*. The building, which has been fitted up as a small church (*S. Pietro e Marcellino*; catacombs, see p. 344), is named *Torre Pignattara* from the 'pignatte', or earthenware vessels used

for the sake of lightness in the construction of the v  
customary during the empire, but is otherwise unint

**TOR DE' SCHIAVI.** Outside the Porta Maggiore  
ancient *Via Praenestina* to the left, a route little fre  
as the city is left behind, commanding beautiful view  
*tains*. About 1 M. from the gate the vineyard-walls cea  
ruins of tombs on the right indicate the direction c  
route, which, lying higher, affords a more unobstruc  
the present lower level of the road, and may be reache  
the fields. About 2½ M. from the city-gate we reac  
**Schiavi**, the scanty ruins of what was once probably  
villa of the Gordians.

First, to the left of the road, is a *hexagonal structure*, i  
fallen to decay. A column in the centre and the addition  
the summit, both mediæval, impart a grotesque appearanc  
— Farther on is a *circular building* with niches and dome  
middle ages as a church, and decorated with now near  
frescoes; below, entered from the back, is a vault suppor  
pillars in the centre. Both these buildings are supposed to  
to baths. Among the extensive ruins on the right of the r  
*columbaria*.

The road proceeds hence to (11 M.) Gabii, and Pale  
10 M. farther (comp. pp. 376, 377).

About 3 M. from the city-gate the ancient *Via Colla*  
ing to the left, and skirting the *Acqua Vergine*, leads to  
the ancient *Collatia*, 9 M. distant, a tenuta or farm  
Strozzi, on the *Anio*, forming a charmingly shaded  
Campagna. On this road, 5 M. from Rome, lies the *Tem*  
with the celebrated *Grottoes of Cervara*, where festivals  
frequently celebrated.

FROM THE PORTA S. LORENZO (Pl. II, 31).

The road issuing from the Porta S. Lorenzo leads to  
of the same name (p. 180), and thence to Tivoli (p. 376)

FROM THE PORTA PIA (Pl. I, 30).

From the Porta Pia to *S. Agnese* about 1¼ M.; thence to *Pa*  
and *Mons Sacer*, to which point most travellers will exten  
also 1¼ M. — A vetturino runs to *Palombara* 3 times a w  
from *S. Giovanni della Pigna* (Pl. IV, 16) at Rome.

The *Via Nomentana*, which leaves Rome by the Porta  
the *Villas Patrizi* and *Torlonia* (p. 173) and the church  
with the adjoining catacombs (p. 343), and, 2½ M. fr  
crosses the *Anio* by the *Ponte Nomentano*, an ancient t  
has been frequently restored, surmounted by a tower.  
also bordered with ancient tombs. Beyond the bridge is  
jectured to be the *Mons Sacer* rendered famous by the  
the *Plebs* (at its foot an osteria). View from the top.

About 4 M. farther are the *Catacombs of Alexander*  
A little beyond the *Catacombs*, a road to the right  
23

situated at the N.W. foot of *M. Gennaro* (p. 380),  
**Rome.**—The road to the left leads to *Mentana*, a vil-  
 age to the *Borghese* family, near the ancient *Nomentum*,  
*Rome*, where a battle between the *Garibaldians* and the  
*Papal* troops took place on 3rd Nov., 1867. The district  
 bleak at places, but affords beautiful views of the slopes  
 of the *Mts.* From *Mentana* to *Monte Rotondo* 2 M., at the foot  
 of a railway-station of the same name is situated (p. 64).

**FROM THE PORTA SALARA (Pl. I, 27).**

From *Porta Salaria* to the *Ponte Salaro* 2 M. Travellers who in-  
 the site of the ancient *Antemnae* only, had better combine  
 with that to the *Acqua Acetosa*, see below. — From the  
 to the *Villa Spada* (*Fidenæ*) 2½ M.  
*Salaria*, a very ancient road, quits *Rome* by the bank of  
 and then turns towards the district of the *Sabines*. It  
*Villa Albani* (p. 164), and reaches the *Anio* about 2¼ M.  
 ty-gate. On the hill to the left, in the angle formed by  
 its junction with the *Tiber*, once lay *Antemnae*, which  
 yed by *Romulus*. The summit (203 ft.) commands a noble  
 The *Ponte Salaro* over the *Anio*, with its two arches, was  
 by *Totilas*, and afterwards renewed by *Narses*, but during  
 of *Garibaldi* in 1867 it was again blown up; the ancient  
 of tuffstone may be distinguished from the superstructure  
 ne. Beyond the bridge an ancient tomb, built over in the  
 es, and for some time used as an osteria.  
 5 M. from the gate is the *Villa Spada*. From this point  
 ight on the right extended the ancient *Fidenæ*, once allied  
 i against *Rome*, and only subdued together with its con-  
 after protracted struggles.  
 races of the ancient city are now recognisable. The fortress lay  
 he river, on the hill which is now occupied by *Castel Giubileo*  
 m *Rome*). The summit (265 ft.) affords a beautiful and extensive  
 he castle was erected by *Boniface VIII.* in 1300, and is said to  
 name from a family to whom it once belonged.  
 road continues to skirt the river in the plain, and 11 M.  
 me, reaches the *Scannabechi*, ascertained to be the ancient  
 n which the *Romans* were signally defeated by the *Gauls*,  
 O. The railway-station of *Monte Rotondo* (p. 64) is 2 M.

**FROM THE PORTA DEL POPOLO (Pl. I, 15).**

From *Porta del Popolo* to *Ponte Molle*, 2 M., starting just outside the gate (fare  
 One-horse carriage about 2 fr. — From *Ponte Molle* to *Acqua*  
 1¼ M.; thence, passing the site of the ancient *Antemnae*, to *Ponte*  
 1/2 M. — From *Ponte Molle* to *Primaporta* 3½ M. (one-horse carriage  
 2 fr.).  
*Porta del Popolo*, see p. 139. The road is at first uninter-  
 being continuously flanked by garden-walls. On the right,  
 outside the gate, is the entrance to the *Villa Borghese* (p. 160).  
 1/2 M. a road diverges to the right to the *Villa di Papa Giulio*





the Via Flaminia, we reach, after about  $1\frac{3}{4}$  M., the tufa hills, in the first of which is an interesting rock-tomb of the *Nasones*, containing stucco-decorations, greatly damaged. \*Magnificent view from the top. If we follow the valley, which stretches to the left on this side of the same hill, for about 2 M., we reach the *Val di Pussino*, named after the painter N. Poussin, with a picturesquely situated 'tenuta'. On the right of the road are the ruins of an ancient tomb, named *Tor di Quinto*.

Within 3 M. from the Ponte Molle the Via Flaminia crosses the *Valchetta*, a brook descending from Veii, the ancient *Cremera*, where the Fabians sustained their well-known defeat. Beyond the Tiber lies Castel Giubileo, the ancient *Fidenæ* (p. 356). About 1 M. farther the road reaches the *Casale di Prima Porta*, with the ruins of the imperial *Villa of Livia*, or *Ad Gallinas*, in which the statue of Divus Augustus (in the Vatican) was excavated in 1863. Since then the work of excavation has been continued. A room with \*mural paintings, representing a garden with trees, plants, and birds, all in excellent preservation, is particularly interesting ( $\frac{1}{2}$  fr.). — Not far from Prima Porta is a station of the ancient road, called *Saxa Rubra*; here, in the plain by the river, Maxentius was defeated in 312.

The road then leads by Rignano ( $15\frac{1}{2}$  M.; p. 63) to Civita Castellana (23 M. from Rome; p. 63).

#### FROM THE PORTA ANGELICA (Pl. I, 8).

From the Porta Angelica to the *Tivoli*  $1\frac{3}{4}$  M.; to the *Villa Mellini* 2 M.; to the *Villa Madama* 2 M.

Two principal routes issue from the *Porta Angelica* (to the N. of the Borgo, near the Vatican): that in a straight direction to Ponte Molle; see p. 357. — The road to the left leads to *Monte Mario*, the N. eminence of the range of hills which forms the *Janiculus*. It was anciently named *Clivus Cinnae*, in the middle ages *Monte Malo*, and its present name is derived from Mario Mellini, the proprietor of the villa mentioned below in the time of Sixtus IV. After passing several osterie, which are favourite resorts of the lower classes in October, we reach the foot of the hill, 1 M. from the gate. The yellow building on the cypress-planted hill to the right is the *Villa Mellini*. The white building before us is the *Tivoli*, a new place of recreation, with café and restaurant, which walkers may reach in  $\frac{1}{4}$  hr. by a path to the left ascending in steps ('ingresso pei pedoni'); the carriage road diverges farther on. The terrace of the building commands an extensive, and almost unobstructed \*View of Rome, the Campagna, the mountains, and the plain stretching down to the sea.

The carriage-road then ascends in long windings, which may be cut off by means of steep footpaths. About  $\frac{3}{4}$  M. from the lower, and  $\frac{1}{4}$  M. from the upper entrance to the *Tivoli*, we pass the

church of *S. Maria del Rosario* on the left, and beyond it to the right the chapel of *S. Croce di M. Mario*.

We next, by a pine-tree, reach the entrance to the *Villa Mellini* (adm.  $\frac{1}{2}$  fr. each person). Traversing an avenue of evergreen oaks, we arrive at the avenue passing the villa and running along the brow of the hill to its culminating point (476 ft.). Here, also, the view is unbounded on every side. Near the villa is an \**Osteria* commanding a beautiful view.

If we follow the road for  $\frac{1}{4}$  hr. more, passing the church of *S. Onofrio* (r.), and then take the field-road leading back towards the left, we reach the *Valle dell' Inferno*, a deep ravine overgrown with cork-trees, over which we obtain a charming peep of the dome of *S. Peter's*, framed by the Alban Mts. (comp. Map).

From the *Porta Angelica* an uninteresting road leads straight to the *Ponte Molle*, from which, after  $1\frac{1}{2}$  M., a road diverges to the left to ( $\frac{1}{2}$  M.) *Villa Madama*. The villa was erected by *G. Romano* from *Raphael's* designs for Card. *Giulio de' Medici*, afterwards *Clement VII.*, and subsequently came into possession of the Princess *Margaret*, daughter of *Charles V.*, from whom it derives its name (comp. p. 198). It next belonged to the *Farnese* family, and then to the kings of *Naples*. The building was formerly in a miserably dilapidated condition, but is now at least preserved from ruin. It contains a picturesque, overgrown fountain-basin, and a fine \**Loggia* with mouldings and frescoes by *Giulio Romano* and *Giovanni da Udine*. Beautiful view. (Fee  $\frac{1}{2}$  fr.)—The road to *Ponte Molle* reaches the *Tiber* a few minutes farther, and skirts it as far as the bridge ( $1\frac{1}{4}$  M.; see p. 357).

## II. Excursions from Rome to the Mountains and the Sea.

### The Alban Mountains.

The railways to *Frascati* (p. 360), *Marino* (p. 363), *Albano* (p. 365), etc., render the Alban Mts. so easily accessible from Rome, that the traveller may obtain a glimpse at some of the most interesting points in a single day. Rome should, if possible, be quitted in the evening, in order that the excursion may be begun at an early hour on the following morning.

PLAN OF EXCURSION. Time necessary for *Frascati*, the villas, and *Tusculum*  $1\frac{3}{4}$ -2 hrs., thence to *Rocca di Papa* (p. 364)  $1\frac{1}{2}$  hr. (guide necessary, 1-1 $\frac{1}{2}$  fr.), ascent of *Monte Cavo*  $\frac{3}{4}$  hr., descent 20 min., to *Nemi*  $1\frac{3}{4}$  hr., *Genzano*  $\frac{3}{4}$  hr., *Ariccia*  $\frac{1}{2}$  hr., *Albano*  $\frac{1}{4}$  hr., i. e. 8-9 hrs. (without halt), which may be somewhat diminished if the route from *Rocca di Papa* direct to *Albano* by *Palazzuola* (p. 365) be taken. — In the reverse direction, beginning with *Albano*, the excursion occupies about the same time. If the excursion be made by *Genzano* and *Nemi*, *Castel Gandolfo* (p. 367) should be visited first. — If time permit, it is of course far more enjoyable to devote several days to a tour among these mountains.

The only good INNS are at *Frascati* and *Albano*, but the smaller villages afford accommodation for the night in case of necessity. *Albano* is recommended for a stay of several days, as a number of the most beautiful excursions are most conveniently accomplished thence.

The traveller is recommended to hire a DONKEY at *Ariccia* (where the best are to be had), or at *Frascati*; charge, with guide, 4-5 fr. per day.

1 spring and autumn WALKING in this district will also be found pleasant, in which case travellers intending to perform the excursion in one day had better take a guide (about 2½ fr.). Those who have more time, and do not object to an occasional deviation from the direct route, will have no difficulty in finding their way with the aid of the map and following directions. — A precise programme of the excursion should be agreed upon with the guides, as they are apt to cut short the journey to the traveller's disadvantage. A supply of provisions for the expedition will also be found desirable, as the osterie on the route are very poor.

CARRIAGES may be hired at Frascati and Albano, but the most interesting routes are only practicable for pedestrians and riders. The charges at Frascati are as high as at Rome; two-horse carr. for the excursion to the lakes of Albano and Nemi, Genzano, Albano, 20-22 fr.

#### FRASCATI.

RAILWAY FROM ROME TO FRASCATI, 12½ M., in ½ h.; fares 1 fr. 30, 1 fr. 60, and 1 fr. 15 c.; 3-4 trains daily. Return-tickets available for the day of issue only. Journey to stat. *Ciampino*, see p. 365. The main-line goes on to Albano and Naples, while the train to Frascati gradually ascends, passes through a tunnel, and tops at the station, 1 M. distant from the town (omnibus 50 c.). The road ascending from the station joins the high-road coming from Rome, which divides below the town near the first houses; the branch to the right ascends in a wide curve to the Piazza, while that to the left leads to Monte Porzio, etc. (p. 377). Frascati with its villas does not become visible until the last winding of the road is attained. Walkers may reach the town more quickly than carriages by ascending the hill to the left.

VERTURINI to Frascati not recommended. They start from Via delle Borgheze Oscure 46.

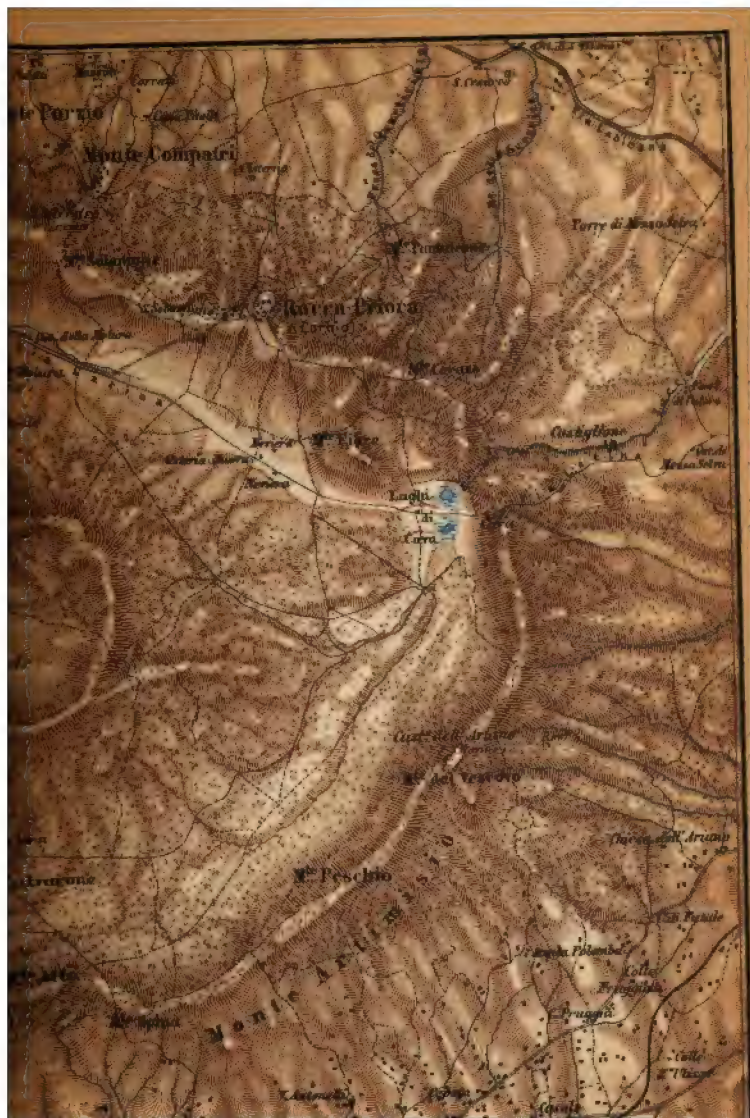
**Frascati.** — \*ALBERGO DI LONDRA in the piazza, dear. — On the left, at the entrance to the town, *Trattoria del Sole*, fairly good. Near the piazza, the *Nuova Trattoria della Ripresa*, well spoken of, kept by E. Filippini, who also procures accommodation for the night. — Lodgings easily obtained, and suites of rooms may be hired in the Villas Piccolomini, Falconieri, Muti and others (single rooms 30-40 fr., 3-4 rooms about 100 fr. per month).

A visit to the villas, which are always open to the public, and to Tusculum, takes 2½-3 hrs., the best route being by Villa Aldrobrandini and Ruffinella in going, and by Camaldoli and the Villas Mondragone and Taverna in returning. *Guides* and *Donkeys* necessary only when time is limited, 2-3 fr. — Guide by Rocca di Papa, etc. to Nemi, about 3 fr. carriages, see above).

**Frascati**, in a cool and healthy situation, on the slope of the mountains, with its beautiful, shady, and well-watered villas, is a favourite summer-resort of foreigners as well as natives. The ancient Tusculum having been destroyed by the Romans in 1191, this town (with 6970 inhab., incl. environs), which is insignificant and comparatively modern, sprang up on the ruins of a former villa, overgrown with underwood (*frasche*), from which it derives its name. In the piazza, which is embellished with a pretty fountain, rises the cathedral of *S. Pietro*, erected in 1700 under Innocent XII. To the left of the high-altar is a memorial-tablet to Charles Edward, the young Pretender, grandson of James II., who died at Frascati on











31st Jan., 1788. — The more ancient cathedral of *S. Rocco* dates from 1309. — At the S.W. entrance to the town, which is reached by the high road from Rome (and also from the station) in a wide curve, lies the *Villa Conti*, with fountains and beautiful points of view, the property of the Duca Torlonia, nephew of the banker.

From the piazza we ascend the street (Corso Vittorio Emanuele) to the right, past the cathedral of *S. Pietro* and the donkey-station. Above the town, on the left, rises the *Villa Piccolomini*, once the residence of the learned Cardinal Baronius (d. 1607), a circular tomb below which is groundlessly called that of Lucullus.

Farther on we reach, on the right, the handsome \**Villa Aldobrandini*, erected for Cardinal Pietro Aldobrandini, nephew of Clement VIII., from the designs of *Giacomo della Porta*, and now the property of the Borghese. The palace contains paintings by the Cavaliere d'Arpino. The grounds are adorned with cascades and beautiful oaks, and the views are very extensive, especially from the roof of the semicircular building. — A little to the S. is the *Villa Montalto*, erected by the Peretti, and since 1835 in the possession of the Propaganda.

The road to Tusculum next passes the *Capuchin Church* (1 M. above the town, containing a few pictures), and soon reaches the entrance to the \**Villa Ruffinella*, or *Tusculana*, of the 16th cent., formerly the property of Lucien Bonaparte, afterwards that of King Victor Emanuel, and now belonging to Prince Lancelotti. In Nov., 1818, Lucien was attacked and plundered here by robbers, an event admirably described in Washington Irving's 'Adventure of the Artist'. The celebrated *Villa of Cicero* (the 'Tusculanum') is generally believed to have occupied this site. Inscriptions and antiquities found in the neighbourhood are shown.

The other villas lie on the height to the E. of Frascati. The nearest is the *Villa Taverna* and a little farther on is the *Villa Mondragone*, erected by Cardinal Altemps under Gregory XIII., both the property of the Borghese, surrounded by delightful gardens and points of view. The latter is now fitted up by the Jesuits as a school. — Above the Villa Taverna is situated the *Villa Falconieri*, the oldest in Frascati, planned by Cardinal Ruffini before the year 1550, and erected by Borromini, possessing pictures by C. Maratta and others, and shady gardens. — On the height to the E. lies the suppressed monastery of *Camaldoli*, founded by Pope Paul V.

From Villa Ruffinella (ascending to the right from the palace) a shaded, and partly ancient road, leads to the site of the venerable town of *Tusculum*, the foundation of which is traditionally ascribed to Telegonus, the son of Ulysses and Circe, the birthplace of the elder Cato and a favourite residence of Cicero. In the middle ages the ancient castle on the summit of the hill was occupied by a warlike race of counts, who were generally in league with the emperors against the Romans. The latter having been signally de-



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feated in the reign of Frederick I., 30th May, 1167, they retaliated by seizing and dismantling the castle in the pontificate of Celestine III., in 1191. Nothing therefore now remains of the ancient Tusculum but a heap of ruins.

In ascending from the Villa Ruffinella, we soon obtain a view of the *Amphitheatre*, outside the town-walls (longer diameter 77 yds., shorter 57 yds.; arena 52 yds. by 31 yds.), which is called by the guides *Scuola di Cicerone*. The so-called *Villa of Cicero*, excavated in 1861 by Prince Aldobrandini, is next reached. On the right is the ancient *Forum* and the \**Theatre* (about  $2\frac{1}{2}$  M. above Frascati), excavated, as an inscription records, in presence of Maria Christina, dowager Queen of Sardinia, on the occasion of the arrival of Gregory XVI., 7th Oct., 1839, and remarkably well preserved; adjacent is a small building resembling a theatre, probably used as a lecture-room. At the back is situated a *Piscina*, or reservoir, in four compartments. The guides are generally desirous of returning from his point, as the path to the castle is rather rough and hardly practicable for donkeys.

The ancient \**Castle* (arx) lay on an artificially hewn rock, now mounted by a cross, 174 ft. above the town (an ascent of about 1 hr. from the piazza). Two gateways and the direction of the walls are still traceable. The summit (2218 ft.) commands a magnificent \**View*. On the right are Camaldoli and Monte Porzio; further distant the Sabine Mts., with Tivoli and Monticelli; then the Ciminian Mts.; towards the sea the broad Campagna with its aqueducts, Rome, and the dome of St. Peter's; to the left, the Alban Mount (M. Cavo), Castel Gandolfo, Marino, and Grotta

Alta. In descending and turning to the right, we observe a fragment of the old wall, and adjoining it a very ancient \**Reservoir* of peculiar construction, formed of massive blocks, and vaulted in an almost perfect arch. We now take the longer way back by Camaldoli, and thence by the road to Marino, and the shorter route by a path through the woods, which leads to the railway. (In descending, keep to the left; farther, where the path divides, turn to the left; and also left 5 min. farther, at the entrance to the wood.)

Grotta Ferrata, a Greek monastery of the Basilians, was founded by Nilus under Otho III. in 1002. In the 15th cent. it was the residence of Cardinal Giuliano della Rovere, afterwards Pope Julius II., who fortified it with moats and towers. Of the old Church now remains but the vestibule, which contains (r.) a beautiful statue of the Madonna. The Portal, with arabesques and a fine inscription, dates from the 11th cent.; over the door are figures of the Saviour, the Madonna, and St. Basilus. The pre-

**Palazzuola**, dating from the 13th cent., and situated above the E. margin of the *Lake of Albano* (p. 367). The garden contains a curious rock-tomb in the Etruscan style, about which little is known. — Above the monastery, on the narrow space between the base of Monte Cavo and the Alban Lake, once lay in a prolonged line, as its name indicates, the city of *Alba Longa*, of which no traces now remain. It will be observed, however, that the rocks in the direction of Palazzuola have been hewn perpendicularly, in order to render the town more impregnable.

The foundation of Alba Longa belongs to a pre-historic period, and tradition has attributed it to Ascanius, the son of Æneas. It was the ancient capital, and the political and religious centre, of the Latin League, but was destroyed at an early period by its younger rival on the banks of the Tiber, after which, however, the ancient festivals of the League on the Alban Mt. still continued to be celebrated here.

From Palazzuola a beautiful road leads above the lake to (2 $\frac{1}{2}$  M.) Albano, terminating at the Galleria di Sopra (p. 367), whence we descend to the left past the Capuchin monastery.

#### ALBANO.

RAILWAY FROM ROME TO ALBANO, 17 $\frac{1}{2}$  M., in about 1 hr.; fares 3 fr. 30, 2 fr. 30, 1 fr. 65 c.; express 4 fr. 40, 2 fr. 95 c.

Soon after quitting the city the train diverges from the line to Civit  Vecchia; on the left is the Porta S. Lorenzo, on the right the arches of the Acqua Felice, then the tombs of the Via Appia. To the left the Sabine and Alban Mts.; at the foot of the latter, Frascati (p. 360) is a conspicuous object. At (9 M.) Ciampino the line to Frascati diverges to the left, while the S. line approaches the Alban Mts. A steam-tramway connects Ciampino with Marino, situated on the spurs of the Alban Mts. to the left (4 M., in 22 min.; fares 1 fr. 20, 85, 50 c.). — 16 M. Marino; the town is 3 M. distant (p. 363); above it, on the mountain, is Rocca, adjoining which on the right rises Monte Cavo with the white monastery walls. The train then passes through a cutting. To the left, on the olive-clad hill, appears Castel Gandolfo, immediately beyond which Albano and Ariccia, connected by a viaduct, are visible in the distance. These two towns possess stat. Albano, or La Cecina, in common, in a lonely and unattractive situation.

An omnibus (fare 1 fr.) runs from the station in  $\frac{3}{4}$  hr. to the town of Albano, 3 M. distant. (As the omnibus is often full, a seat should be secured at once.) The ascent is picturesque, although there are few distant views. The ruins of *Castello Savelli* soon appear on the right; *La Turri*, or *Torretta*, on the left. A magnificent view of Ariccia is then obtained, with the ancient castle (p. 367) on the right, and the imposing viaduct on the left, and farther to the left, Albano; to the right, by the entrance to the town, stands the *Villa Lincampa*. The omnibus stops in the Piazza.

# 364 Environs of Rome. ALBA LONGA.

from Tusculum (p. 361) direct in  $1\frac{1}{2}$  hr. by field and forest-paths (guide necessary, 1-1 $\frac{1}{2}$  fr.).

**Rocca di Papa**, a wretched little town with 3100 inhab., lying on the brink of the great crater of Campo d'Annibale (see below), in the midst of beautiful forest-scenery, is well adapted for a summer-residence on account of its lofty situation (2647 ft.). Rooms, even for one night, may be heard of at the *Caffè dell' Aurora*, in the upper part of the town. The two *Trattorie*, one of which has a locanda in connection with it, are very poor.

Ascending the steep streets of the town, we reach in 15-20 min. the great crater of *Campo d'Annibale*, so named from the unfounded tradition that Hannibal once pitched his camp here during his campaign against Rome. It is more probable that the Romans were encamped here at that period, to repel the attacks of Monte Cavo we turn to the right at the beginning of the crater, and ascend the well-preserved and shady *Via Triumphalis*, an ancient road, paved with basalt, once traversed in triumph at Rome. From two open spaces, whom the senate refused a triumph up, a better \*View than from the about three-quarters of the way up, the Lago d'Albano, Ariccia top is obtained of Marino on the right, the Lago di Nemi, and the venerable with the viaduct, Genzano, the Lago di Nemi, stood the *Temple of Jupiter Latiaris*, On the summit of the **Monte Cavo** (3147 ft.), the ancient *Mons Albanus* (an ascent of  $\frac{3}{4}$  hr. from Rocca di Papa), the ancient *Mons* sanctuary of the Latin League, the *Temple of Jupiter Latiaris*, where the great sacrificial festival of the *Feriae Latinae* was celebrated annually. Its ruins, 82 yds. long and 38 yds. wide, with columns of white and yellow marble, were in tolerable preservation till 1783, when Cardinal York, the last of the Stuarts, converted them into a *Passionist Monastery*. A portion only of the ancient foundations is preserved on the S.E. side of the garden-wall. The \*\*View from several different points is incomparable. It embraces the sea, the coast from Terracina to Civit  Vecchia, the Volscian and villages, Mts., Rome and the Campagna with a number of towns and villages, and below the spectator the beautiful Alban Mts. The distant view, generally obscured by mist, is seen to the best advantage immediately before sunrise, after sunset, or after a passing shower has cleared the atmosphere. The traveller had better take refreshments with him; the monks are very civil, but the food and sleeping accommodation which they offer are exceedingly poor.

From Monte Cavo we may reach Nemi in  $1\frac{1}{2}$  hr. by pleasant forest-paths (see p. 369).

Those who wish to go direct to Albano by Palazzuola should retrace their steps to the Campo d'Annibale, pass above Rocca di Papa, and visit (1 M.) the chapel of the *Madonna del Tufo* (2323 ft.), whence a fine view of the Alban Lake and the plain is enjoyed. About 1 M. beyond it they reach the suppressed Franciscan monastery of

**Palazzuola**, dating from the 13th cent., and situated above margin of the *Lake of Albano* (p. 367). The garden contains curious rock-tomb in the Etruscan style, about which little is known. — Above the monastery, on the narrow space between the lake and Monte Cavo and the Alban Lake, once lay in a prolonged line, the name indicates, the city of *Alba Longa*, of which no traces now remain. It will be observed, however, that the rocks in the direction of Palazzuola have been hewn perpendicularly, in order to render the town more impregnable.

The foundation of *Alba Longa* belongs to a pre-historic period, and tradition has attributed it to *Ascanius*, the son of *Aeneas*. It was the ancient capital, and the political and religious centre, of the Latin League, but was destroyed at an early period by its younger rival on the bank of the Tiber, after which, however, the ancient festivals of the League of the Alban Mt. still continued to be celebrated here.

From Palazzuola a beautiful road leads above the lake to (2½ M.) *Albano*, terminating at the *Galleria di Sopra* (p. 367), whence it descends to the left past the Capuchin monastery.

ALBANO.

**RAILWAY FROM ROME TO ALBANO**, 17½ M., in about 1 h fares 3 fr. 30, 2 fr. 30, 1 fr. 65 c.; express 4 fr. 40, 2 fr. 95 c.

Soon after quitting the city the train diverges from the line at *Civita Vecchia*; on the left is the *Porta S. Lorenzo*, on the right the arches of the *Acqua Felice*, then the tombs of the *Via Appia*. To the left the *Sabine* and *Alban Mts.*; at the foot of the latter *Frascati* (p. 360) is a conspicuous object. At (9 M.) *Ciampino* line to *Frascati* diverges to the left, while the *S. line* approaches the *Alban Mts.* A steam-tramway connects *Ciampino* with *Maria* situated on the spurs of the *Alban Mts.* to the left (4 M., in 22 min fares 1 fr. 20, 85, 50 c.). — 16 M. *Marino*; the town is distant (p. 363); above it, on the mountain, is *Rocca*, adjoined which on the right rises *Monte Cavo* with the white monastic walls. The train then passes through a cutting. To the left, on olive-clad hill, appears *Castel Gandolfo*, immediately beyond *Albano* and *Ariceia*, connected by a viaduct, are visible in distance. These two towns possess stat. *Albano*, or *La Cecilia* common, in a lonely and unattractive situation.

An omnibus (fare 1 fr.) runs from the station in ¾ hr. to town of *Albano*, 3 M. distant. (As the omnibus is often full, it should be secured at once.) The ascent is picturesque, although there are few distant views. The ruins of *Castello Savelli* soon appear on the right; *La Turri*, or *Torretta*, on the left. A magnificent view of *Ariceia* is then obtained, with the ancient city (p. 367) on the right, and the imposing viaduct on the left, farther to the left, *Albano*; to the right, by the entrance to town, stands the *Villa Lincampa*. The omnibus stops in Piazza.

## 6 Environs of Rome.

### ALBANO.

Alban Mts.

The High Road from Rome to Albano, the *Via Appia*, is still much frequented, especially by those who wish to combine this excursion with a visit to the ancient *Via Appia* (comp. p. 349); the *vetturini* (starting from *Via di Grotta Pinta* 37 and *Piazza della Pigna* 53) perform the journey in 2½ hrs. (fare 2½ fr., not recommended to strangers). The *Via Appia Nuova* which is rather longer, by the *Porta S. Giovanni* (p. 270); the ancient *Via Appia* unite at the *Frutocchie*, by the *Porta S. Sebastiano* (p. 281). The two roads side of the road *Clodius* once possessed a villa; to new road. On the left lay *Bovillae*, a colony of *Alba Longa*, with a sanctuary of the *Gens Julia*, where the remains of a theatre and circus may still be traced. Remains of walls and tombs are seen on both sides of the road. A large square structure, about 33 ft. in height, with three niches, was long erroneously regarded as the tomb of *Clodius*. The road ascends. The high ground here commands a fine survey of the *Campagna*, the sea, and Rome. Near the gate of Albano, at the 14th milestone, on the left, is the so-called Tomb of Pompey (see below).

**Albano.** — **VILLE DE PARIS**, in the *Palazzo Feoli*, R. 3 fr., dear; **ROMA**, at the end of the town, near the bridge leading to *Ariccia*; **EUROPA**, or *Posta*, R. 2 fr., with a café on the ground-floor; **RUSSIA**, at the *Porta Romana*.

\**Ristorante* in the *Piazza Rè Umberto*, where the omnibuses stop; the landlord procures bedrooms for visitors. — *Café* in the *Corso Vetturino* to Rome in summer daily at 5 a.m.; at other times also a seat may be obtained in a carriage by enquiring at the inns and cafés.

**Albano** (1250 ft. above the sea), a small town with 6400 inhab. (incl. suburbs), situated on the ruins of the villa of Pompey and of the *Albanum* of Domitian, is mentioned as early as 460 as the seat of a bishop, and again in the 11th cent. in the contests of the popes with the citizens of Rome. In the 13th cent. it belonged to the *Savelli*, from whom it came into the possession of the papal government in 1697. The lofty site and beautiful environs of Albano attract many visitors in summer, but it is not entirely exempt from fever. The picturesque costume of the Albanian women is now rarely seen, except on Sundays and holidays. The wine of Albano is praised by *Horace*, and is still much esteemed.

In the upper part of the town, between the monastery of *S. Paolo* and the lofty situated *Capuchin* monastery lay an *Amphitheatre*, the scanty remains of which are seen from the road. The church of *S. Maria della Rotonda* stands on the foundations of an ancient circular temple. The ruins in the street of *Gesù e Maria* are supposed to be the remains of baths.

The *Via Appia* leads straight through Albano. Outside the N. tranche of the town, to the right of the road, rise the remains of a large tomb, called without authority the *Tomb of Pompey*. *Avenue*, diverging to the right by this tomb, is known as the *Via di Sotto*, see below. — On the S. side of the town, to the right on the road to *Ariccia* (to the left of the ancient road), is another ancient \**Tomb* in the Etruscan style, consisting of a cube, originally surrounded by four obtuse cones, of which are still standing, with a fifth in the centre. It was formerly ded as the tomb of the *Horatii* and *Curatii*, and now, with no



better reason, as that of Aruns, a son of Porsena, who was killed near Ariccia.

About  $1\frac{1}{4}$  M. to the N.W. of Albano lies *Castel Gandolfo*, which is reached by two shady avenues of beautiful evergreen oaks: the so-called \**Galleria di Sopra*, or 'upper gallery', beginning at the Capuchin monastery above Albano, and affording fine views of the lake; and the *Galleria di Sotto*, beginning near the tomb of Pompey at the N.W. entrance to the town, passing the Villa Barberini and Castel Gandolfo, and leading to ( $3\frac{3}{4}$  M.) Marino (p. 363).

*Castel Gandolfo*, the seat of the Savelli in the middle ages, has belonged to the Popes since 1596. It is an insignificant place with a large *Papal Palace*, erected by Urban VIII. from designs by *Carlo Maderna*, and splendidly situated high above the precipitous bank of the Alban lake. The château was formerly a favourite summer residence of the popes (including Pius IX.), and by a law passed on 13th May, 1871, received the privilege of exterritoriality.

The \**Lake of Albano* (964 ft. above the sea-level, 490 ft. deep), about 6 M. in circumference, is the crater of an extinct volcano, of sombre and melancholy aspect, although its banks are well cultivated. It is fed by abundant subterraneous springs, and is drained by a very ancient *Emissarius* which issues below Castel Gandolfo.

The path to the ancient *Emissarius* descends steeply from the *Galleria di Sopra* a little before the village is reached, but the custodian must first be summoned from the village (fee 1 fr.; for a party more in proportion). The descent occupies nearly  $\frac{1}{4}$  hr., and the whole inspection about 1 hr. The *Emissarius*, an imposing work, was constructed according to tradition by the Romans in B.C. 397, during the siege of Veii, when the lake rose to an unusual height, but it is probably of still more remote origin. It is hewn in the solid rock. At the entrance is a large stone building resembling a nymphaeum. The channel is 7-10 ft. in height, and issues  $\frac{3}{4}$  M. below Albano by the village of *La Mola*, where the water is used as a motive power for mills, descending thence to the Tiber. The custodian floats lighted pieces of candle on boards down the stream, in order to give visitors an idea of its length (about 1300 yds.).

From Albano to Palazzuola by the road turning to the right by the Capuchin monastery and passing above the lake, 1 hr.; thence to the top of Monte Cavo, 1 hr. more (comp. p. 364).

About  $\frac{3}{4}$  M. to the S.E. of Albano lies Ariccia. Beyond the Etruscan tomb mentioned above, the road crosses the imposing \**Viaduct* which connects Albano with Ariccia, erected by Pius IX. in 1846-63, 334 yds. in length, and 192 ft. in height, consisting of three series of arcades of six, twelve, and eighteen arches respectively, one above the other. To the right we obtain a view of the extensive plain as far as the sea; to the left we observe the \**Park of the Palazzo Chigi*, a mansion built by Bernini. This park, containing fine old timber, is kept in as natural a condition as possible. Permission to visit it should be obtained from the porter or gardener in the palace (fee  $\frac{1}{2}$ -1 fr.).

*Ariccia* (*Café* in the piazza), a small village, frequently attracts visitors in summer on account of the proximity of the wood-

The women of Ariccia and Genzano are famed for their beauty. The ancient *Ariccia*, which belonged to the Latin League, lay towards the S., in the *Valle Aricciana* (981 ft.), an extinct crater below the modern town, while the latter occupies the site of the ancient Arx or citadel. According to Horace (Sat. i. 5) this was the first station on the Via Appia, which runs towards Genzano on massive and still visible substructions, at the foot of the modern town. (A circuit of  $\frac{1}{2}$  hr. by the valley, instead of the direct route from Albano to Ariccia, is interesting.) In the middle ages Ariccia came into the possession of the Savelli, and in 1661 was purchased by the Chigi, who are still the proprietors of the place.

The beautiful and shady new road from Ariccia to Genzano at first leads a little to the left and crosses four viaducts, which command a fine view. After  $\frac{1}{2}$  M. it passes Galloro, formerly a Jesuit church. At the 17th milestone, about  $\frac{3}{4}$  M. farther, the road divides; the branch to the left descends to a Capuchin monastery and to the Lake of Nemi (below is a partly ancient road to Nemi); that in the middle leads through an avenue to the Palazzo Cesarini (see below); and that to the right descends to the town.

Genzano, a town with 5000 inhab., loftily situated above the S.W. bank of the Lago di Nemi, is also much visited in summer, but there are no good inns, and intermittent fever is not uncommon here. In the piazza, opposite the fountain, there is a good osteria. The wine of Genzano is esteemed. The place presents no attraction beyond its fine situation. The best view of the lake is from the garden of the *Palazzo Cesarini*, which slopes rapidly towards the water (entrance to the left, opposite the palace; admission granted on application at the palace). — At Genzano, on the 8th day after Corpus Christi, is held the famous *Infiolata di Genzano*, or flower-festival, consisting of a procession through a street carpeted with flowers, followed by fireworks and merry-makings. The festival has lately been revived, but does not take place every year.

The **\*\*Lago di Nemi** (1066 ft.) is an extinct crater, about 3 M. in circumference, and like the Alban lake, which lies 100 ft. lower, is of considerable depth (328 ft.), and is also drained by an artificial emissarius. The water is beautifully clear, and rarely ruffled by wind. The precipitous lava-slopes of the crater, 328 ft. in height, are carefully cultivated. In ancient times it was called the *Lacus Nemorensis*, and sometimes the 'Mirror of Diana', from a temple, of which substructions have been discovered below Nemi, and from a *Nemus*, or grove sacred to that goddess, whence the present name is derived. Tiberius (or Trajan) constructed a magnificent vessel here, a beam of which is preserved in the Museo Kircheriano at Rome (see p. 149). This exquisite lake is the gem of the Alban Mts.

From Genzano to Nemi 2 M.; by the Palazzo Cesarini we follow the road to the right, through the town, and past the church of S. Annunziata. The pleasant road skirts the upper margin of the

lake, affording several fine views. — A footpath descends to the lake from S. Annunziata, and ascends again near the mills below Neapel, to the original town with an ancient fort. The

*Nemi* is a small mediæval town on an ancient fort. The (Trattoria Desantiis, tolerable, bargaining advisable) possesses a small verandah which commands a delightful \*VIEW of the lake and the castle of Genzano, of an old watch-tower beyond the sea, and of the extensive plain and the Monte Cavo (p. 364) a guide

From Nemi to the (1½ hr.) Monte Cavo (p. 364) a guide necessary on account of the intricacy of the forest-paths (1-1½ hr. to Albano is a little farther distant).

From GENZANO we may proceed in 1 hr. (2 M. by the road, and to the left; see Map, p. 344) to *Civita Lavinia*, the ancient *Lanuvium*, celebrated for its worship of *Juno Sospita*, situated on a W. spur of the *Alban Mts.* At the W. end of the town are a few remains of the ancient walls; in the piazza, a sarcophagus and several fragments from tombs; villas in the neighbourhood. The town, a poor, insignificant place, commands fine views of the Campagna towards the sea. Below it, 1½ M. distant is the *Civita Lavinia* railway-station on the Rome and Naples line; the trains daily, fares 3 fr. 75, 2 fr. 65, 1 fr. 90 c. 5½ M. farther from Genzano, lies *Velletri*, a larger town, 5 M. farther from Genzano by a shorter and

On the road, about 5½ M. farther from Genzano by a shorter and more picturesque route in 1½ hr. (with a guide).

### The Sabine Mountains.

That chain of the Apennines which descends abruptly and bounds the Roman plain on the E., named Sabine Mts. from the ancient inhabitants is replete with interest for lovers of the picturesque. The formation of these mountains is limestone, differing entirely from that of the volcanic Alban Mts., and their height is much greater, attaining to 4200 ft. As a rule the Inns are good, though plain, but enquiry as to charges should be made beforehand; usual charge for board and lodging 5 fr., and 1/2 fr. gratuity. The characteristics of city-life which produce a so unpleasant impression at Frascati and Albano are little known here, even at Tivoli, which was a favourite summer-resort of the Romans in the time of Horace. Those whose time is short must be satisfied with a visit to Tivoli, a fine day in April or May, when the vegetation is at its freshest beauty, is the best time for this excursion. Those who wish to visit Hadrian's villa, the grottoes, cascades, and Villa d'Este, and return to Rome in the evening should start at daybreak. Five days at least should be devoted to the Sabine region, and a day should be spent at Frascati to Palestrina, and a day to Rome.

If possible, however, four days at least should be devoted to the Sabine Mts., and may best be spent as follows: 1st day, by Frascati to Palestrina; 2nd, to Olevano; 3rd, to Subiaco; 4th, to Tivoli; 5th, back to Rome. The whole trip may be accomplished by carriage, but some of the excursion at least should be made on foot or on donkey-back. The public conveyances are not recommended when ladies are of the party, in which case private carriage should be hired. Tivoli affords the best summer quarter but Subiaco and Olevano are also pleasant.

**TIVOLI.**

**TIVOLI.**  
FROM ROME TO TIVOLI, 17 M. — *Steam Tramway* from the Po-  
S. Lorenzo, to which an omnibus runs from SS. Apostoli,  $1\frac{1}{2}$   
before the departure of the cars, and a car also runs from the Pi-  
delle Terme (see p. 112). direction, in  $1\frac{1}{2}$ -2 hrs.;  
CARS three times daily.  $\frac{1}{2}$  beforehand at the  
24

*S. Lorenzo*, to which omnibus runs in 15 min. before the departure of the cars, and a car also runs to *delle Terme* (see p. 112).  
TRAMWAY CARS three times daily in each direction, in 1½-2 hrs.;  
3½, 2½, return 5, 4 fr.; tickets may be obtained beforehand at the  
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ous station or at *Piazza Monte Citorio* 11, 12. Saloon-carriage for the excursion there and back in one day, 120 fr. — The only intermediate station is *Acque Albule*; but the trains stop at other places also if required. The *Vetturini* used to convey passengers to Tivoli twice daily in 4-5, starting from No. 124 *Monte Citorio* (booking-office No. 15 *Vicolo* , *Guardiola*; fare 3½ fr.).

CARRIAGES: One-horse about 20 fr., and fee 2 fr.; two-horse 30 fr., fr. — The hirer should stipulate that a digression to *Hadrian's villa* be included in the fare. The charges vary, being highest about Easter. Hotel-keepers charge 40-50 fr., but their vehicles are better and swifter than those of the *vetturini*.

Rome is quitted by the *Porta S. Lorenzo* (p. 180), immediately beyond which is the church of that name on the right. The railway descends into a ravine, and at the *Osteria di Pietralata* crosses the railway to *Foligno*. Fine retrospect of Rome and St.

*Tiburina*, which is generally identical with the ancient *Mammolo* at the 4th milestone. The river rises on the mountain near *Filetino*, passes *Subiaco*, *Vicovaro*, and *Tivoli*, where the celebrated cascades, and falls into the *Tiber* at the *Salario* (p. 356). The bridge is named after *Mammæa*, the

of Alexander Severus. To the right an undulating district of ancient towers. At the (7 M.) —

*Osteria del Fornaccio* a road diverges to the left to the picturesque village of *Monticelli*, with a castle and monastery. *Osteria delle Capannacce* (245 ft.), a little farther on, the

Lucano (see below). We next pass (1.) the *Castel Arcione*, a little farther on, now dried up. Beyond it is the calciferous *Lago Martari*, farther on, a little of *Acque Albule* (77° Fahr.), the Roman *Aquæ Albulae*, were much frequented in ancient times, and were again fitted for the reception of patients in 1879 (swimming-baths for gentlemen and ladies). — In the vicinity are the quarries of *lapis Tiburnus* and travertine, which have furnished building-material for Rome, for the Colosseum and for St. Peter's.

About 1½ M. farther the *Anio* is crossed by the *Ponte* near which is the well-preserved *Tomb of the Plautii*, from the early empire, and resembling that of *Cæcilia Metella*.

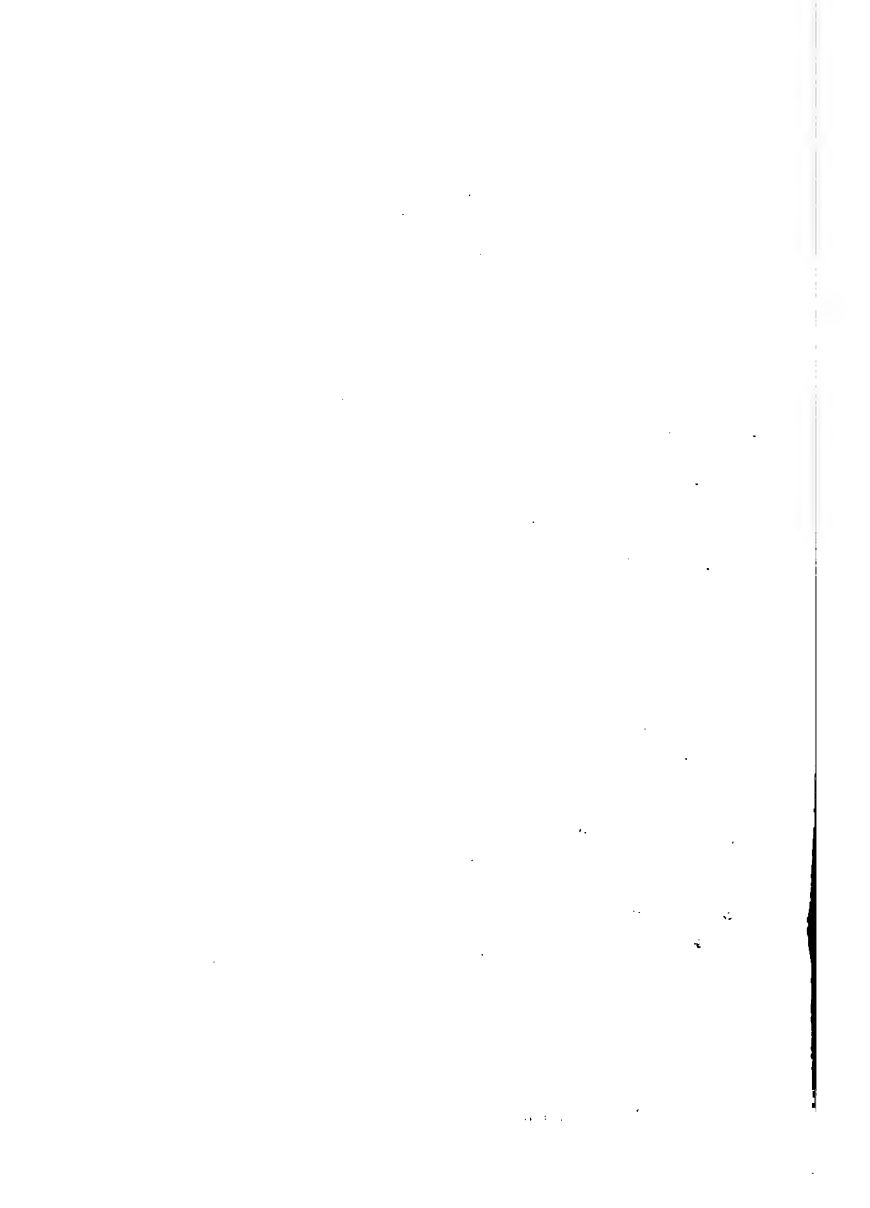
Immediately beyond the river the road again divides: that to the left leads to the town (see below), that to the right leads to the

*Hadrian*, 1 M. distant, formerly the property of the *Braschi*, now by 1 fr.). In winter an omnibus runs between the

adm. villa (in ¼ hr.; fare 1½ fr.).

the villa of *Hadrian*, situated on the slope of the hills of the *V.M.* from the town, once occupied with its gardens and several square miles. The magnificent grounds, which were





unrivalled in the Roman empire, contained palaces, theatres, circuses, academies, etc., where the emperor might repose after his labours of government; and he purposed to erect here models of all the celebrated buildings and districts which he visited, particularly those of Egypt and Greece. These costly structures stood till the 6th cent., when they were destroyed by the Totilas. Innumerable works of ancient art, extricated from ruins, now adorn churches and museums; and there still exist extensive remains of the buildings themselves, where excavation now taking place under the supervision of the Commend. Ros

The *Palace of Hadrian*, the oldest edifice, appears to have at the highest ground, at the back of the Hippodrome and Academy, with adjacent halls and saloons, belonged to it. The Theatre, were reached hence by the *Canopus*, a building fitted up in the Egyptian style, containing a number of Egyptian statues, etc., which are now in the Vatican. To the E. flows the river *Alphæus*. A large space above shows the named the *Hippodrome*, or race-course, which however shows aqueducts. To the N. of the palace are situated the so-called *El* *Tartarus*. A subterranean passage leads E. to the river *Penzua*, sup it to the *Vale of Tempe*. On the W. are extensive ruins, among the *Prytaneum*, adjoining which are the *Scuola*, a circular niches for statues, the *Stoa Pæcile*, a stadium with a colonnade, other remains. By the present entrance are two more Theatre ruins, commonly called a *Nymphaeum* and *Palæstra*. The proportions of these, as well as the other remains, are far from being with precision, especially as the plan of the whole establishment to have been dictated by mere caprice.

The road ascends somewhat rapidly from the tomb in windings which pedestrians may cut off. The tram drawn up the hill by means of a powerful engine. The road to Tempio della Tosse (p. 373), and reaches the gate of the Villa d'Este.

**Tivoli.** — \*REGINA, in the piazza, R. 2, D. 3 1/4 fr.; the town; SIBYLLA, beautifully situated near the temples, v. 1-2 fr. according to bargain, pension about 5 fr., food very 1 Donkeys and Guides to the waterfalls and back by the 0 1 1/2 fr. (3-4 fr. are generally demanded at first). Their services dispensed with.

**Tivoli**, the *Tibur* of antiquity, existed, according to as a colony of the *Siculi* long before the foundation of R. B.C. 380 *Camillus* subjugated *Tibur* along with *Prænest* which it formed a member of the league of the Latin towns all Rome. *Hercules* and *Vesta* were the deities chiefly revered at *Tibur*. Many of the Roman nobles, including *Mæcenæ*, and the splendour of the place attained its climax; and in the middle Augustus himself, founded beautiful villas here; under *Hadrian* it participated in the fate of Rome. The modern town (7 citadel on the ruins of the amphitheatre. offers few attractions beyond inhab.) with its narrow streets, is moreover somewhat damp and win charming situation. It is especially in spring. From the piazza we proceed straight to a small piazza near 1

bridge, by which the high-road to Vicovaro, Subiaco, etc. (p. 374) crosses the Anio above the falls. The Vicolo della Sibylla here leads to the left to the inn of that name (on the right), in the court of which is situated the beautiful **\*TEMPLE OF THE SIBYL**, a circular edifice, surrounded by a colonnade of eighteen Corinthian columns, ten of which are preserved. This temple, called by other authorities that of *Vesta*, or of *Hercules Saxonus*, was used as a church in the middle ages, to which period the round niche in the interior belongs. The door and windows contract at the top. It stands on a rock above the waterfalls, of which it commands an admirable **\*VIEW**. — Close to the Sibyl Inn is a small piazza with the church of *S. Giorgio*, which has been incorporated with another fine old ancient temple of oblong shape, with four Ionic columns in front, supposed to have been dedicated to *Tiburtus*, or to the *Sibyl*.

The ruins visible from the projecting rock near the temple of the Sibyl to the right, were caused by a serious inundation in 1826, which carried away part of the village. To prevent the recurrence of a similar disaster, two shafts were driven through the limestone-rock of *Mte. Catillo*, 290 yds. and 330 yds. in length respectively, in order to draw off part of the water of the Anio. In 1834 the river was admitted to its new channel, in presence of Gregory XVI., by the engineer *Folchi*, and a **\*New Waterfall** of imposing appearance, about 330 ft. in height, was thus formed (to the left of the temple of the Sibyl). Two ancient bridges and several tombs were discovered on the occasion.

Near the above-named church of *S. Giorgio* is an iron gate (attendant 20-25 c.), leading to the *Grotto of Neptune*, which was formerly the channel of the main branch of the Anio. The new works drew off the greater part of the water from this channel, but the fall is still very fine. The excellent path, affording picturesque glimpses of the great fall, was constructed by the French general *Miollis*. Following this path to the right, we cross a wooden bridge, and reach the grotto in a few minutes. — Returning to the gallery hewn in the rock, and passing through it, we then descend to the lowest point to which the path leads, and finally mount a flight of stone steps, wet with spray, to the fantastically shaped **\*Sirens' Grotto**. From this point we return to the path, which ascends at first in steps and afterwards in zigzags. Halfway up, where the zigzags terminate, near some cypresses, a path diverges to the left, at first ascending a few steps, then descending, and leading in a few minutes to a *Platform* of masonry, immediately above the new fall. — We now return to the path and continue to ascend, and at the top of the hill turn to the left to a *Terrace* planted with olives, whence we enjoy a charming **\*View** of the temple of the Sibyl, above us, and of the new waterfall below. Passing through a door, which a custodian opens (fee), we may proceed to the fall and the entrance of the two tunnels by which the Monte Catillo is



penetrated (see above; 372 paces long; to persons inclined to give the walk by the roaring stream is not recommended). — From the terrace we follow the main path on the same level, with a view of the temples on the right. The path then passes under the stream and reaches the exit to the right (10-15 c.).

Visitors now generally walk through the town gate (*Porta S. Angelo*) to the right, and beyond it follow the road to the left, which skirts the slope above the river at the same level, and affords a series of more distant views of the falls. Fine olive-trees on the road. After  $\frac{3}{4}$  M. we reach the first point of view, a round Terrace enclosed by masonry, and ( $\frac{1}{2}$  M.) a second \*Terrace, commanding a admirable view of the new fall, of Tivoli, and of the smaller waterfall below the town, known as \**Le Cascatelle*, formed by a branch of the Anio.

The guides usually turn here. Visitors who wish to return by another route may continue to follow the same road. About  $\frac{1}{4}$  M. farther, various ancient ruins, probably the remains of a villa of Quintilius Varus, are seen near the small church of S. Maria *Quintiliolo*. A 'Villa of Horace', although the poet never had one at Tibur, is also pointed out by the guides. From S. Maria cross the meadows between old olive trees, and in about 20 min. reach a road descending in a few minutes to the left, to the *dell' Acquoria*, by which we cross the Anio. On the left bank of the river we ascend the hill to the left, partly by an ancient paved road and join the road from Rome. Here, to the left, are the colonnades which have long been visible from the opposite bank, of the villa called *Villa of Maecenas*, where an iron manufactory is now established. On the other side of the road is an ancient circular temple, known by the curious name of *Tempio della Tosse*, or 'Temple of the cough', probably a tomb of the *Turcia*, or *Tuscia* family — this point to the *Porta del Colle* of Tivoli about  $\frac{1}{2}$  M.

The \**VILLA D'ESTE*, near the *Porta del Colle*, is worth a visit. (The lower entrance being closed, we must ascend, and proceed to the right to the upper entrance adjacent to the church of S. Francesco.) The Villa was erected by *Pirro Ligorio* in 1549 for Card. Ippolito d'Este, and presented by the Duke of Ferrara to Card. Hohenlohe. Though sadly neglected, it still retains traces of its former splendour. In the casino are frescoes by *Rigo Zuccherro* and *Muziano* (damaged). The garden contains terraces which are best seen from the cypress plateau with the four fountains, grottoes with cascades, densely shaded avenues, many groups of trees of most varied hues, and charming points of view.

The *Villa Braschi*, founded by Pius VI., and the *Terrace of the Jesuits' College* near the *Porta S. Croce* also afford magnificent views of the Campagna and Rome.

Besides the ancient villas already mentioned there are many others on the slopes near Tivoli. In those below the

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## SUBIACO.

colleges, which have been named villas of Cassius and M. Brutus, were found a number of works of art, several of which are exhibited in the Sala delle Muse in the Vatican (see p. 309).

Beautiful Excursions may be made from Tivoli to the Sabine Mts. To Subiaco, see below; to the lower valley of Licenza, see p. 380; to Ampigione, see below; to S. Angelo, see p. 380; Monticelli, see p. 380; Palombara, see p. 386; Monte Gennaro, see p. 390; also to PALESTRINA (beautiful, but fatiguing) by Gericomio, S. Gregorio, Casape, and Poli (7 hrs.), or by a nearer carriage-road via Passerano and Zagarolo (15 M.).

## SUBIACO.

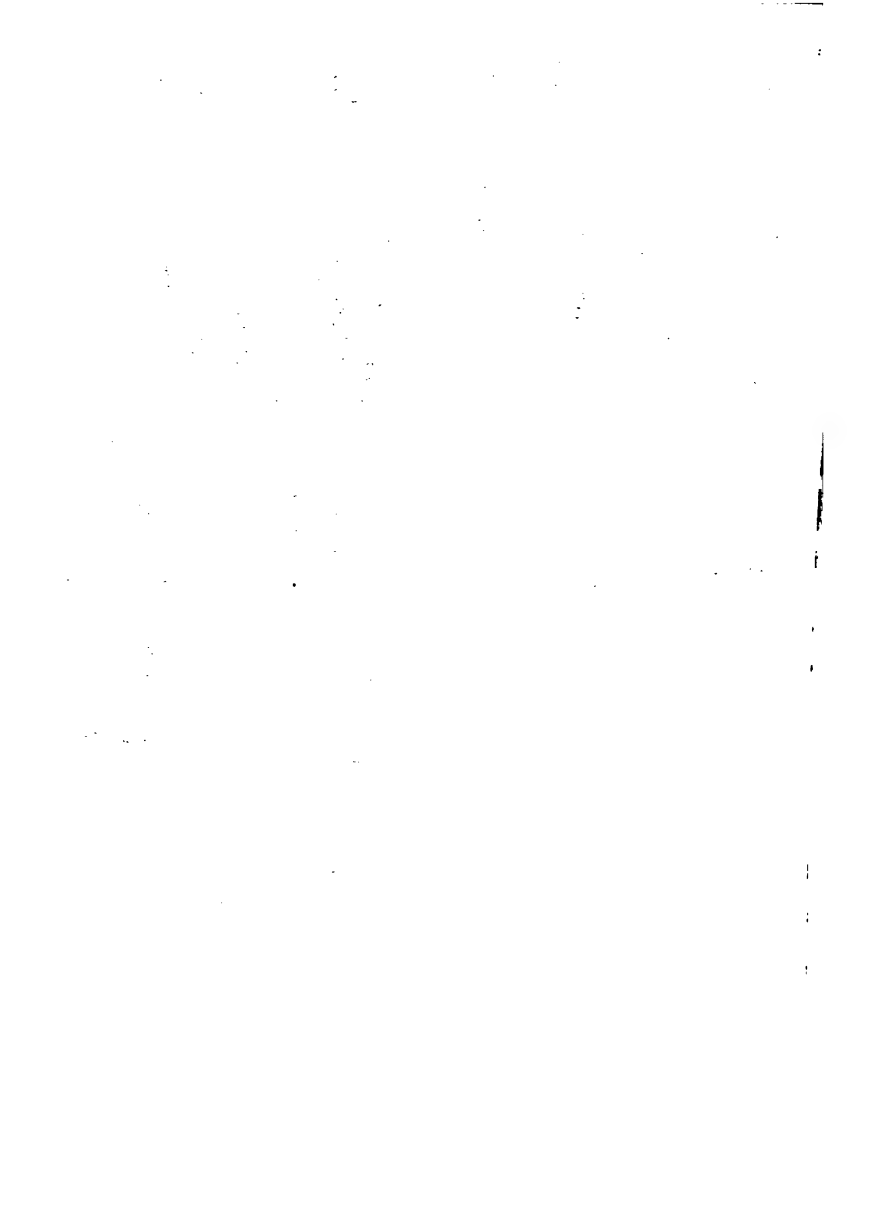
FROM TIVOLI TO SUBIACO, 25 M., a Vetturino runs daily in 5 hrs. (fare 4 fr.); a seat in other conveyances may also frequently be procured. Carriage and pair about 20 fr. and a fee. (Vetturino from Rome to Subiaco 8 fr.; starting-point, Piazza di Monte Citorio 124; booking-office, Vicolo della Guardiola 16.)

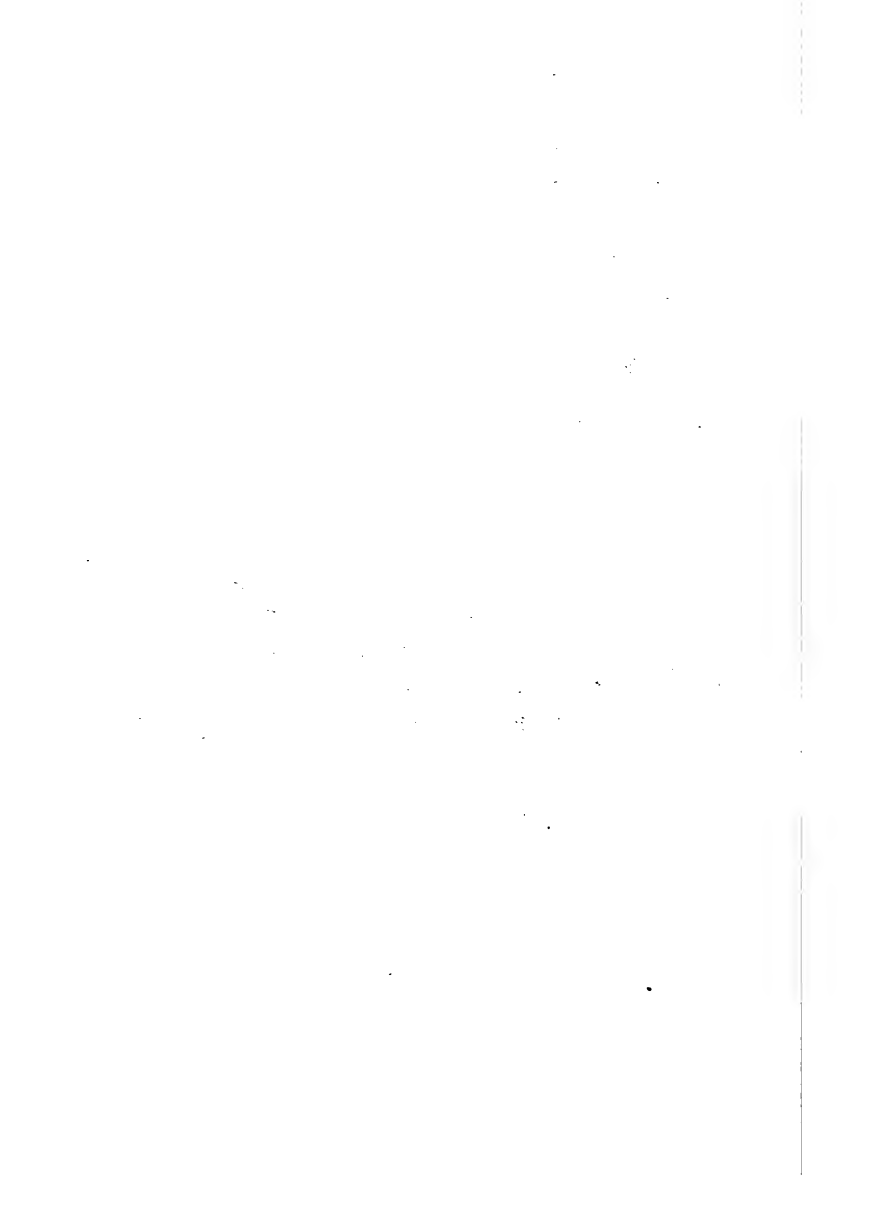
For PEDESTRIANS a shorter route (about 19 M.; 7-8 hrs.), very interesting at places, but fatiguing (about two-thirds of the way), as far as which it is a carriage-road. Guide from Gerano necessary, 1½ fr.; donkey 1½ fr. (Comp. Maps, pp. 370, 374).

Pedestrians quit Tivoli by the Porta S. Giovanni, and follow the road skirting the left bank of the Anio on the slopes of M. Ripoli and M. Spuccato. About 1 M. from the gate a road diverges to the left to Castel Madama (see below); here we keep to the right. The arches of the venerable Aqua Marcia, and soon afterwards remains of the Aqua Claudia and the Anio Vetus become visible. About 4 M. from the town are (1.) the ruins of the ancient Empulum, now Ampigione, and 1 M. farther those of Sassula, beyond which a lonely district is traversed. Below Siciliano the road turns to the right to Gerano, a village with a poor osteria.

The path now ascends the heights, whence a fine view of the mountains and valleys as far as Olevano (p. 379) is disclosed. The villages to the left are Canterano and Rocca Canterano, to the right Rocca S. Stefano and Civitella. After frequent ascents and descents and a succession of fine views of the neighbouring valleys, the valley of the Anio and Subiaco below suddenly come into view beyond the last declivity.

The CARRIAGE-ROAD leaves Tivoli by the Porta S. Angelo, and follows the right bank of the Anio. On the right, after the first mile, are seen a few arches of the Aqua Claudia, and shortly afterwards the Aqua Pia, the arches of which are frequently visible. About 3 M. a road diverges to the left to the lofty S. Polo, whence Monte Gennaro may be ascended (see p. 380). Farther on is the lovely situated village of Castello Madama (1460 ft.), which has long been visible; then the ruins of the old castle of Saccomura. About 7½ M. from Tivoli, we reach Vicovaro, the ancient Vatia, with interesting walls of travertine-blocks, and the octagonal, late-18th century chapel of S. Giacomo (containing a miracle-working image of the Madonna), designed in the 16th cent. by Simone, a pupil of





Brunelleschi. Beyond **Vicovaro** the road divides, leading to the to the village of **Licenza** (p. 380), and to the right by the r to Subiaco. **Cantalupo** (p. 380) lies on a rock to the left.

We pass,  $1\frac{1}{2}$  M. from **Vicovaro**, the monastery of **S. Cosim** and soon cross the **Licenza**, an affluent of the Anio. On the bank of the Anio opens the valley of **Sambuci**, through which a leads to **Siciliano** (see above). Above that valley, to the E., soon observe the village of **Saracinesco**, which is said to have b founded by the Saracens. The inhabitants wear a picturesque costume. Midway between **Tivoli** and **Subiaco** is the **Osteria della Ferro**. Farther on lies **Roviano**, and on the opposite bank is **Antic**. Beyond **Roviano** the **Via Valeria** diverges to the left to **Arsoli** and Lago di **Fucino** (see *Baedeker's Southern Italy*).

The valley of the Anio now expands picturesquely, and ag contracts at **Agosta**. To the left lies **Cervara** on a lofty rock; the right **Canterano** and **Rocca Canterano**. **Subiaco**, charming situated amidst wood and rock, now soon becomes visible.

**Subiaco** (\**La Pernice*, pension 5 fr.) is a small town (6000 inhab. of mediæval appearance, commanded by a castle which was formerly often occupied by the popes. It was the ancient *Sublaqueum*, situated in the territory of the *Æqui*, and is now the capital of the *Comarca*. It sprang up on the grounds of an extensive villa of **Nero**, which was embellished by three artificial lakes, the '*Simbruina stagna*' of **Tacitus** (Ann. 14, 22), which were destroyed by an inundation in 1305, and have given the village its name. On the left side of the Anio, opposite the monastery of **S. Scolastica**, are seen walls and terraces of the time of **Nero**, who, according to **Tacitus**, narrowly escaped being struck by lightning while dining here.

The environs are delightful, and the far-famed monasteries (closed 12-3 p. m.) are very interesting. Guide hardly necessary. The excursion takes about 3 hrs., and affords a succession of beautiful views. We follow the main street which intersects the town, upwards of  $\frac{1}{2}$  M. in length, and afterwards ascends the right bank of the Anio. About  $\frac{3}{4}$  M. from the last houses of the suburb of **S. Martino**, before the road crosses the gorge by the lofty bridge, a path supported by masonry ascends to the left, passing several chapels, and leading to the ( $\frac{1}{4}$  hr.) three —

\***MONASTERIES OF S. SCOLASTICA.** The first was founded in 530 by **St. Benedict**, who retired to this spot, and took up his abode as a hermit in one of the grottoes, now converted into chapels (*Il Sagro Speco*). The monastery was afterwards confirmed in its possessions by **Gregory I.** and his successors. In the 7th cent. it was destroyed, in 705 rebuilt, and is now entirely modern. In 1052 a second monastery was erected, and a third added in 1235 by the Abbot **Lan**-**ardus**. (If time is limited the monasteries should be visited in return- ing from the *Sagro Speco*.)

The **FIRST MONASTERY** (entrance to the right in the passage, beyo the anterior court) possesses a few antiquities; by the fountain a sar

## 376 Environs of Rome.

## SUBIACO

phagus with Bacchic scenes, fine columns, etc., probably found during the erection of the building. The monastery formerly had a library containing valuable MSS. In 1465 the Germans Arnold Pannartz and Conrad Schweinheim printed here the first book published in Italy, an edition of Domani, which was followed by Lactantius, Cicero, and Augustine (1487), of which copies are still preserved here (see p. 201).

The SECOND MONASTERY, dating from 1052, is one of the earliest specimens in Italy of the pointed style. The court contains a quaint relief and two mediæval inscriptions. The THIRD MONASTERY, of 1235, has an arcaded court with mosaics. The Church of S. Scolastica, originally founded by Benedict VII. in 975, was completely modernised in the 18th cent., and now contains nothing worthy of note, excepting the fine carved choir-stalls.

An ascent of 25 min. from S. Scolastica brings us to S. Benedetto, or Il Sagro Speco, built against the rock, overtopped by a huge mass of stone, and shaded by oaks.

The first corridor contains scenes from the lives of St. Benedict and his sister St. Scolastica, painted in 1466. We then descend to two chapels, adorned with paintings of the Madonna, Slaughter of the Innocents, etc. which were executed in 1219 by the otherwise unknown master Conxulus (earlier than Cimabue). The grotto of St. Benedict contains the statue of the saint by Bernini. The walls are decorated with beautiful roses. The GARDEN of the monastery is well stocked with thorns, cultivated by St. Benedict for the mortification of the flesh, but converted into roses by St. Francis when he visited the monastery in 1223.

Having returned to the high-road after visiting the monasteries, we may cross the Anio by the bridge, and return to the town by a footpath on the right.

By this high road, which is mentioned at p. 379, Olevano (p. 379) is about 10 M. distant.

## PALESTRINA. OLEVANO.

Palestrina may be visited from Rome direct, or (pleasanter) from Frascati or Valmontone (p. 377). From Rome, 3 times weekly (Mon., Thurs., Sat.), or in summer daily, a *Vetturino* starts from Via S. Marco 10, or Via della Pedacchia, now Giulio Romano (Pl. II, 20), where enquiry should be made (a drive of 6 hrs., fare 6 fr.). — From Frascati (railway-station, see p. 360) Palestrina may be reached on foot or on donkey-back in 4 hrs.; the road is also practicable for carriages.

FROM ROME TO PALESTRINA, 22 M. two routes lead from the Porta Maggiore (anciently the Porta Praenestina); the ancient Via Praenestina, and the modern and more convenient Via Labicana.

The former runs of Tor de Schiavi (p. 355), to the mediæval Tor tre Teste, 8½ M. from Rome; then crosses the seven arches of the Ponte di Nono, an early Roman bridge of lapis Gabinus, and reaches the ruins of the ancient Gabii, which is now dried up. The most important of the ruins is the stone cella of the famous temple of Juno A. The Lake Regillus (also dried up), celebrated for the battle of the Romans against the Latins, B.C. 496, must have lain broad plain between Gabii and the small town of Colonna near the Casale di Pantano, it is thought, which stands on the

slope to the right, in the direction of Frascati. A little nearer the mountains lies the village of *Compatri*.  
The VIA LARIANA, &c.

The VIA LABICANA (p. 354, or road to *Labicum*), now the usual route to Palestrina, at first skirts the railway, and then runs for a short distance parallel with the *Aqua Claudia*; after 2 M. the *Torre Pignattara* (p. 354) is reached. The arches of the *Aqua Alexandrina*, or aqueduct of Alex. Severus, become visible  $4\frac{1}{2}$  M. from Rome, and  $4\frac{1}{2}$  M. farther is the *Osteria del Finocchio*, beyond which lies the above mentioned Casale di Pantano. *Colonna* stands on a height 3 M. farther. The road then gradually ascends to the *Osteria di S. Cesareo*, a thatched hut (*capanna*) on the left, where good wine is sold. A road to *Lugnano* diverges here to the right. From this point to Palestrina, about  $4\frac{1}{2}$  M. more.

The Road FROM FRASCATI TO PALESTRINA, 13 M. (comp. Maps, pp. 360, 378), especially the first half, is beautiful, but destitute of shade. We first ascend from the station to the first houses of Frascati, where, at the bifurcation of the road, we turn to the left (comp. p. 360). After  $\frac{3}{4}$  M. the road passes the lower entrance to the Villa Mondragone, which is approached by an avenue of cypresses. Farther on are the ruined vaults of an ancient villa, said to have belonged to Cato. After 2 M. the road passes (r.) the olive-clad hill on which *Monte Porzio* (1529 ft.) is picturesquely situated;  $1\frac{1}{2}$  M. farther it reaches *Monte Compatri* (1745 ft.), with a chateau of the Borghese, the ancient *Labicum*. We do not enter the village, but pass the approach to it, and descend by a somewhat rough road, passing a washing-trough. Near a (1 M.) considerable group of trees we turn to the right, and close to ( $\frac{1}{3}$  M.) a small chapel with an image of the Madonna, again ascend to the right. About 2 M. farther the broad road leads us to the high-road from Rome (*Via Labicana, Strada di Palestrina*); and following the latter for  $\frac{3}{4}$  M. we reach the above-mentioned Osteria S. Cesareo.

From VALMONTONE, a station on the Rome and Naples line (p. 382), the traveller may walk to Palestrina in 1 1/2 hr.; seat in a carriage ("posto") 1 1/2 fr.; and the same fare is charged to Genazzano (p. 379), where the traveller will procure the traveller a seat in another vehicle to Olevano. Palestrina, a small, closely built town, is a very interesting place.

will procure the traveller a seat in another carriage. On arriving, the  
 Palestrina, a small, closely built town, with steep and dirty  
 streets, lies most picturesquely on the hill-side. The unpretending *Inn* of  
 the *Vedova Anna Bernardini*, Via delle Concie 1 (about 5 fr. per day).  
 Palestrina, the Roman *Præneste*, one of the most ancient towns in  
 Italy, was captured by Camillus, B.C. 380, and was thenceforth subject to  
 Rome. In the civil wars it was the chief arsenal of the younger Marius,  
 after a long siege was taken and destroyed by Sulla, who afterwards  
 built it in a magnificent style as a Roman colony. Under the emperors  
 as a favourite resort of the Romans on account of its refreshing at-  
 mosphere, and it is extolled by Horace (Carm. iii, 4, 22) together with Tibur  
 and Baie. A famous *Temple of Fortune* and an *Oracle* (sortes Prænes-  
 tinae, Cic. Div. ii, 41) attracted numerous visitors. In the middle ages  
 Palestrina was long the source of sanguinary conflicts between the power-  
 ful *colonnas* and the popes, the result of which was the total destruction  
 of the town in 1436. The territory was purchased in 1630 by the Bar-

berini, who still own it. — The great composer *Giovanni Pierluigi da Palestrina*, director of the choir of St. Peter's, who died at Rome in 1594, was born here in 1524.

The town stands almost entirely on the ruins of the temple of Fortuna, which rose on vast terraces, surrounded by a semicircular colonnade, and occupied the site of the Palazzo Barberini. On entering the town we observe the lowest of these terraces, constructed of brick. The precise plan of the ancient building cannot now be ascertained. The arcades with four Corinthian half-columns in the piazza near the cathedral, now converted into a wine-cellar, appear to have belonged to the second terrace. The *Grottini*, as the interior of these foundations is called, may be examined in the Barberini garden (in the Corso), but more conveniently in autumn than in spring, when they are often filled with water. The garden contains statues and inscriptions. — From the Corso we ascend in about 10 min. to the *Palazzo Barberini*, which rests almost entirely on these ancient substructions, and deserves a visit (fee  $\frac{1}{2}$ -1 fr.).

It contains a large *Mosaic*, probably executed in the reign of Domitian, representing scenes from the Nile, with numerous animals and figures in Egyptian and Greek costume. It was found near the cathedral. The burial chapel of the palace contains the design of a *Pietà* by Michael Angelo.

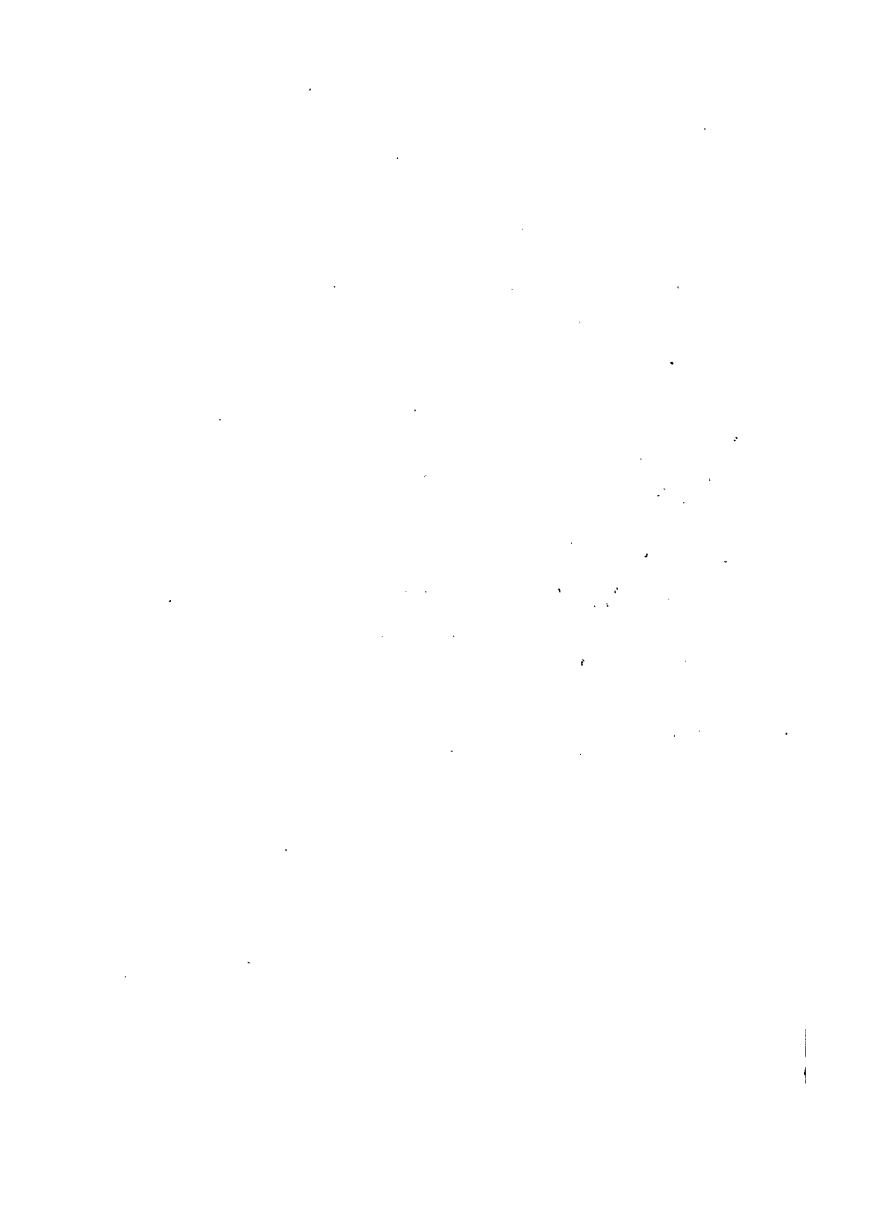
The ancient \**Walls* of Palestrina, of which various fragments are visible, exhibit four different systems of building, from the Cyclopean mode of heaping huge blocks of stone together, to the brick-masonry of the empire. Two walls, of which that to the N. is the best preserved, connected the town with the citadel (*Arx*) on the summit of the hill, now *Castel S. Pietro*, consisting of a few poor houses. A somewhat fatiguing path ascends from the Palazzo Barberini in  $1\frac{1}{2}$  hr., for which, however, the noble prospect from the summit (2546 ft.) amply compensates. The vast Campagna, from which the dome of St. Peter's rises, is surveyed as far as the sea; to the right rise Soracte and the Sabine Mts., then the Alban range; to the left is the valley of the Sacco, bounded by the Volscian Mts. The picturesque, half-dilapidated *Fortezza* was erected by the Colonnas in 1332. The door is opened on application ( $\frac{1}{2}$ -1 fr.); the approach is uncomfortable, but the view from the interior is particularly fine.

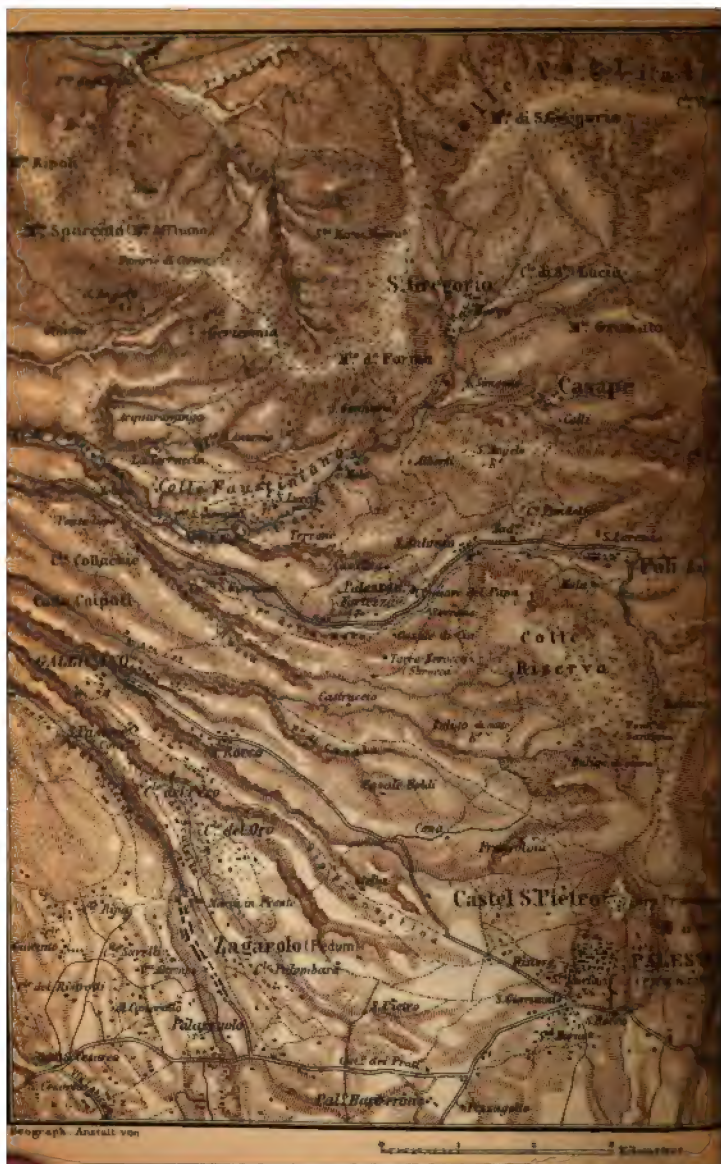
The extensive ruins of the *Villa of Hadrian*, where the beautiful Antinous Braschi, now in the Rotonda of the Vatican (p. 309) was found, are near the church of *S. Maria della Villa*,  $\frac{3}{4}$  M. from the town. In the forum of the ancient Præneste, in 1773, was found the calendar of Verrius Flaccus, now in the Palazzo Vidoni at Rome (p. 200). The excavations at Palestrina have always yielded a rich harvest; the so-called *cistæ*, or toilet-caskets, including the celebrated Ficorionian (p. 150), have all been found here.

From Palestrina to Tivoli by Zagarolo and Passerano 15 M. (comp. p. 374).

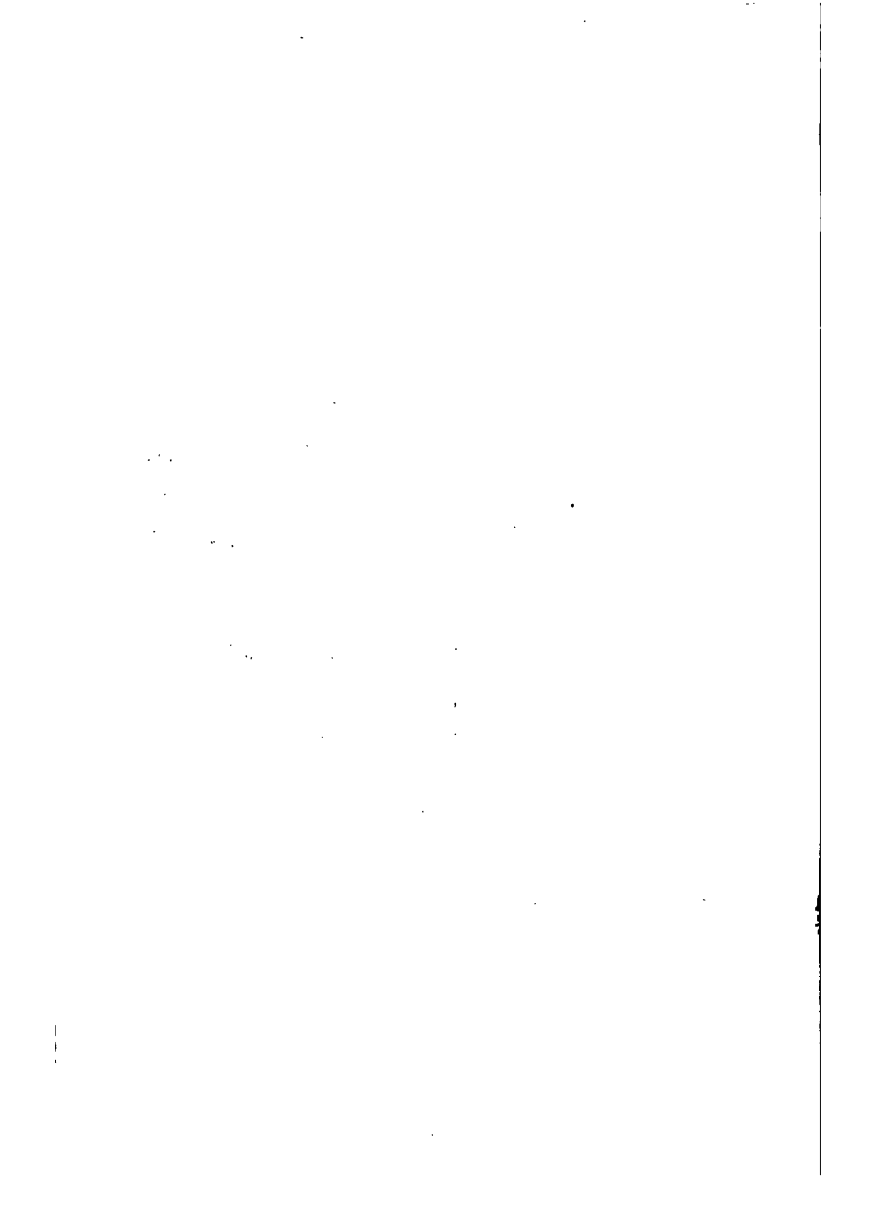
FROM PALESTRINA TO OLĒVANO, about 11 M., a drive of  $2\frac{1}{2}$  hrs. (the *vetturino* from Rome goes on in the afternoon to Olevano; carriage 8-10 fr.). This is a very picturesque route. To the left, and before us, rise the Sabine Mts., to the right the Volscian, and behind











us the Alban Mts. The road from Rome passes below Palestrina (p. 376). Beyond a seven-arched bridge across the *Fiume di Cavi* we reach (2 M.) *Cavi*, a village with 2000 inhab., the property of the Colonna's. (Above it, 4 M. distant, lies the small village of *Rocca di Cavi*.) The road pursues a straight direction, and soon passes the church of the *Madonna del Campo*, 2 M. beyond which a road to Genazzano diverges to the left.

**Genazzano**, a pleasant little town with 3000 inhab., is famed for its richly endowed pilgrimage-chapel of the *Madonna del Buon Consiglio*, which attracts crowds of devotees in their picturesque 'costumes on festivals of the Virgin. We may now return to the high-road, or proceed through the valley direct to Olevano by an interesting, but rugged route.

The road farther on again crosses two bridges, beyond the second of which, the *Ponte d'Orsino*, it divides; the branch to the left leads to Olevano, that to the right to Paliano. The former road at first gradually ascends, and then describes a long curve, causing Olevano to appear much nearer than it really is (vetturino, see p. 377).

**Olevano**, a mediæval place, containing traces of an ancient wall, with about 3400 inhab., the property of the Borghese, lies most picturesquely on the slope of a hill, and is commanded by the ruins of an ancient castle. The interior of the town, with its narrow and dirty streets, presents no attraction. At the entrance to the town is the new *\*Albergo di Roma*, where the vetturino stops. A little farther on, a road to the right leads to the *Casa Baldi*, a favourite resort of artists (pension 5 fr., unpretending, but fairly good; host *Nino*, hostess *Peppina*), situated on the top of a hill commanding the town and affording an exquisite *\*\*VIEW*. To the right are visible the barren summits of the Sabine Mts., with *Civitella*, *S. Vito*, *Capranica*, and *Rocca di Cavi*; then the narrow plain, bounded by the *Alban* and *Sabine Mts.* In the distance lies *Vellétri*. Nearer is *Valmontone* with its château, situated on a hill; then *Rocca Massima*, *Segni*, and *Paliano*. Towards the S. stretches the valley of the *Sacco*, until lost to view. The town with its ruined castle forms a charming foreground. The inn should if possible be reached an hour before sunset. — Olevano is well adapted for a prolonged stay. Above the town is the *Serpentara*, a fine grove of oaks, saved from destruction by the subscriptions of artists for that purpose.

FROM OLEVANO TO SUBIACO, three beautiful routes (comp. Map, p. 574). The new CARRIAGE-ROAD, which diverges from the Tivoli road to the right, 2 M. below Olevano, before reaching *Civitella*, is the shortest (12 M.) and most convenient (on foot 4 hrs., by carr. 3 hrs.). Beyond the bridge over the *Anio*, almost at the end of the route,  $\frac{1}{4}$  hr. before Subiaco is reached, a path to the right diverges to the monasteries (p. 375).

The SECOND ROUTE (5 hrs.) by *Civitella*, *Rocca S. Stefano*, and *Rocca S. Francesco*, the most beautiful, like the following, be traversed on foot, or on the back of a donkey (which the landlord procures; 2-2½ fr. and as much more to the attendant). From the *Casa Baldi* lying on an mentioned road we reach *Civitella* in  $\frac{1}{4}$  hr., a poor village lying on an isolated peak in a barren, mountainous district. Owing to its secure situation it was inhabited even in ancient times, but its former name is unknown. The fragments of a fortification which commanded the narrow approach on the W. side, constructed of large masses of rock, are still



From the farther end of the village a beautiful view of the and mountains towards Subiaco is enjoyed. Archæologists should it to follow the wall to the left from this gate (although a rough in order to inspect the remains of the very ancient "Wall, constructed in hewn blocks, by which this, the less precipitous side of the mountain is guarded. The path then leads by *S. Stefano* and *Rocca S. Francesco* valley of the Anio, and to Subiaco, a beautiful route the whole way. *Turn* Route, 5-6 hrs., the longest, and in some respects the most *ig.*, but as far as Affile leads by field and forest-paths, easily mistaken, half as desirable. *Rojate* is a small village. Affile, a place of more *is*, boasts of a few relics of ancient walls and inscriptions. From *ance*, Subiaco we follow the high-road (see above). *int* to Subiaco we follow the high-road (see above).

**Excursions.** Two of the most beautiful spots among the SABINE Mts., abound in beautiful scenery, may now be mentioned. *abound Gennaro* (4163 ft.), one of the highest peaks of the Sabina, is *onte* to the eye of every visitor to Rome. The ascent from *Tivoli* *is* 5-6 hrs., and the excursion takes a whole day. Guides at Tivoli *is* 5-6 fr., those at S. Polo, which the traveller may reach unaided, 2-3 fr. *We* quit Tivoli by the Porta S. Angelo, and follow the Subiaco high-*ad* 2 M., when a bridle-path diverges to the left, leading along the *rain*-slopes kindly accommodated by Sign. Callisto Meucci, the apothecary, in the Palazzo Borghese, the tower of which commands a fine view. *The* real ascent now begins (guide necessary), the last part being very *fatiguing*. The mountain is badly supplied with water, and the shepherds drink *rain*-water collected in troughs and hollow trees. On the summit stands a *ruide* pyramid of stone, which has been used for trigonometrical surveys. *The* view is very extensive, comprising the coast from Mte. Circeo as far as the lake of Bracciano, the broad plain with innumerable villages, from the Volscian and Alban Mts. as far as Soracte and the Ciminian Forest; then the descent may be made by the snowy peaks of the central range. *on* the S. slope of the mountain. The villages of *Monticelli* and *S. Angelo* are left on the right. — M. Gennaro may also be ascended from *Rocca Giovine* in 5-6 hrs. (guide 3-4 fr.), and this excursion thus combined with the following, but the village affords very poor quarters for the night. *Valley* of Licenza. Travellers versed in classic lore will be attracted to this spot, where the Sabine farm of Horace is believed to have been situated; but its natural beauty alone renders it an object of extreme interest. The excursion may either be made from Tivoli, or combined with the journey to Subiaco, and driving is practicable nearly the whole way. *From* Tivoli to Vicovaro, 6 1/2 M. (p. 374), and thence to Rocca Giovine, 3 M., the road is practicable for carriages; to Licenza 2 M. farther. The small village of *Rocca Giovine* is charmingly situated on a precipitous rock. Its name is supposed to be derived from *Arx Junonis*, and a temple actually existed here once, possibly the *Fanum Vacunæ* of Horace. *Licenza*, another mountain-village, derives its name from the *Digentia*, now *Licenza*, which skirts the base of the hill ('me quotes reficit gelidus Digentia rivus', Hor. Ep. i. 18, 104). Shortly before the village is reached (guide from Rocca Giovine 1/2 fr.), the scanty remains of a *Villa* are pointed out, which is said to have belonged to Horace, but this is a mere hypothesis. The most recent investigations tend to prove that the poet's Sabine farm was situated near Rocca Giovine, by the chapel of the *Madonna delle Case*, on a lofty plain at the foot of *M. Corrignaleto*, which in this case would be the *Mons Lucretius* of Horace, instead of M. Gennaro as formerly supposed. Near this chapel is a spring, called *Fontana degli Oratini* by the natives, perhaps the *Fons Bandusiae* of the poet (Carm. iii, 13). *The* shortest route between Rocca Giovine and Subiaco is a path by *Cantalupo*, the ancient *Mandela* ('rigosus frigore pagus', Ep. i. 18, 106).

Volscian Mts.

CORI.

Environs of Rome.

## The Volscian Mountains.

Cori is most conveniently reached from Velletri. Railway from Velletri, 25 M., in 50 min. (fares 6 fr. 40, 4 fr. 30 c.), or by slow train in 1½ hr. (fares 4 fr. 75, 3 fr. 35, 2 fr. 40 c.). From Velletri to Cori, 3 fr. usually in connection with the early train from Rome. (fare 1¼ fr.).

Segni lies 3¼ M. from the station (from which a diligence runs to Segni, 40 M., in 1¾ hrs. (fares 9 fr. 85, 6 fr. 65 c.)). From Rome to Segni, 40 M., in 1¾ hrs. (fares 9 fr. 85, 6 fr. 65 c.). The excursion to Cori takes a whole day, and that to Segni a second. The only direct route between them is a rough bridle-path across the mountains.

The Volscian mountain-range, which attains an elevation of 4600 ft., is separated on the E. from the principal chain of the Apennines by the valley of the Sacco, and on the N. from the Alban Mts. by a narrow depression; it extends to the S. as far as the Bay of Gaeta, and on the W. is bounded by a dreary and in some places marshy plain adjoining the sea. This district was anciently the chief seat of the Volsci, but was at an early period subjugated by the Romans and Latinised. Its towns, picturesquely rising on the slopes, still bear many traces of the republican epoch of Italy, which add great interest to the natural attractions of the scenery. Hitherto these mountains have seldom been visited, partly on account of the poorness of the inns, and partly owing to their reputation as a haunt of bandits; but from the latter objection they are now entirely free.

Railway from Rome to Albano, see p. 366. To the right, rising abruptly from the sea, is the *Monte Circello* (1770 ft.), and nearer us rise the Volscian Mts. 20 M. *Civittà Lavinia* (p. 369).

25 M. *Velletri* (Loc. *Campana*, \**Gallo*, each with a trattoria), the ancient *Velitrae*, a town of the Volscians, which became subject to Rome in B. C. 338, famous for its wine, lies picturesquely on a spur of the *Monte Artemisio*, ¼ M. from the station. The town (16,500 inhab.), with its narrow and crowded streets, is the seat of the bishop of Ostia. The loggia of the *Palazzo Lancelotti* commands an extensive view.

From Velletri to Naples, see vol. iii of this Handbook.

THE ROAD FROM VELLETRI TO CORI, 11 M., especially the first part, traversing a dreary plain, is uninteresting. To the left lies the (4½ M.) *Lago di Giulianello*, an extinct crater. A little farther is a wood, which used to be frequently infested by banditti. From (6½ M.) the poor village of *Giulianello* the road to the left ascends to *Rocca Massima*, while that to the right leads to Cori. The mountain slopes now become more attractive. About 3 M. from *Giulianello*, at a chapel of the *Madonna del Monte*, a road to the left diverges to the upper part of the town. The road to the right, descending to the lower part of the town, situated among olive-plantations, and not visible till it is reached, is preferable.

Cori (*Tratt. & Locanda d'Ercole*, kept by *Filippo Capobianchi*, in the Piazza; to save time, a guide to the chief points of interest should be engaged, ½-1 fr.), the ancient *Cora*, was at an early period a member of the Latin League, and is mentioned, B. C. 493, as one of the thirty confederate towns. During the empire it still prospered, but its name afterwards fell into oblivion. Pop. 6200. Tobacco is largely cultivated in the neighbourhood.

Besides the modern walls of Cori, which date chiefly from the 15th cent., considerable remains of \***ANCIENT WALLS** of various periods are preserved. Those of the earliest style consist of large blocks without mortar, the interstices being filled up with smaller stones; the best example of this is seen near the gate to Norma and S. Maria. The second and more perfect kind is constructed of hewn polygonal blocks, the outsides of which alone are left rough. Lastly there are walls of regularly hewn square stones, perhaps dating from the time of Sulla, such as those above S. Oliva, and those separating the upper town (Arx) from the lower. The town seems to have been surrounded by different walls at different periods.

A deep ravine outside the *Porta Ninfesina* is spanned by the very ancient \***Ponte della Catena**, constructed of tufa in the style of the Cloaca Maxima at Rome. The solidity of the arch with its double layers of masonry is best appreciated when surveyed from below.

Our attention, however, is chiefly arrested by the colonnade of the so-called \***Temple of Hercules** (perhaps of Minerva), standing on the highest ground in the town. The cella of the temple is incorporated with the church of *S. Pietro*; but the eight columns of the Doric colonnade, with frieze of travertine bearing traces of stucco-decoration, are preserved. The inscription, recording the erection of the edifice by the *duumviri*, or chief magistrates of the place, dates from the time of Sulla. Fine \***View** hence over the town towards the sea, and of the plain with the isolated M. Circeo.

*S. Oliva* is also erected on the foundations of an ancient temple, and possesses antique columns. In the street of S. Salvatore once stood a *Temple of Castor and Pollux*, as the existing inscription records, but it is now incorporated with other buildings. The frieze and two Corinthian columns, of admirable workmanship, are still to be seen. Other ancient relics, inscriptions, columns, reliefs, fragments of *opus reticulatum* of the imperial epoch are also observed.

FROM CORI TO NORMA, about 11 M., a road leads across the plain, and another route is by a narrow bridle-path over the mountains, generally skirting a steep slope. The latter (for two horses and mounted guide 10 fr. were recently paid) leads in about 8 hrs. to the ruins of Norma, which became a Latin colony, B.C. 492, and was captured and destroyed by the troops of Sulla during the civil wars. The wall in the polygonal style, well preserved, was 1½ M. in circumference, and several gateways are still traceable. The interior contains various unexplained relics. In the plain below it lie the ivy-clad remains of the mediæval town of Ninfa, surrounded by a marsh which has been the cause of its abandonment. A palace, a monastery, a church with faded frescoes, and streets are still distinguishable. Cori may now be regained by the Cori and Sermoneta road. — Ninfa may also be reached from Velletri: there and back 7-8 hrs.; one-horse carr. 15, two-horse 25 fr.

SEGGI may like Cori be visited in one day from Rome. It is the second station beyond Velletri. The intervening station is Valmontone (P. 377). — From the station of Segni to the town is an ascent of 1½ hr.



**Segni** (*Loc. di Gaetanini*), the venerable *Signia*, said to have been colonised by the Romans under Tarquinius Priscus, lies on a mountain-slope (rising to a height of 2300 ft.), in a secure position, commanding fine views of the valley with the towns of the Hernici. The present town (5800 inhab.) occupies the lower half of the ancient site.

Ascending through the streets, we reach the church of *S. Pietro*, standing on the foundations of an ancient temple, the walls of which consist of rectangular blocks of tufa, with two courses of polygonal masses of limestone below. A fountain near the church is also of the Roman epoch. The \*TOWN WALLS, in the massive polygonal style,  $1\frac{1}{4}$  M. in circumference, are to a great extent well preserved. From *S. Pietro* we proceed to the curious \**Porta Saracinesca*, apparently built before the discovery of the arch principle, as a substitute for which the lateral walls are gradually made to approach until they meet at an angle. From this point the circuit of the wall may be made in  $\frac{1}{2}$  hour. The *Porta in Lucino*, similar to the above, is partially buried. Lower down are remains of a second town wall, inscriptions, etc.

From stat. Segni, Anagni is about  $4\frac{1}{2}$  M. distant. Regarding this and other towns of the Hernici, see vol. iii. of this Handbook.

### Etruscan Towns.

That part of the Roman Campagna which extends N. from the Tiber to the Ciminian Forest and the mountains of Tolfa was the Southern Etruria of antiquity. Originally occupied by a tribe akin to the Latins, then conquered by the Etruscans, it was finally, after the protracted contests with which the first centuries of the annals of Rome abound, reconquered and Latinised. The fall of the mighty Veii, B.C. 396, mainly contributed to effect this memorable change. Excursions are frequently made to Cervetri and Veii for the sake of visiting the remains of the Etruscan tombs; but, apart from its archaeological interest, this district deserves to be better known on account of its imposing natural beauties. Malaria is unfortunately very prevalent here.

#### VEII.

*Veii*, near *Isola Farnese*, may be visited from Rome (11 M.) in one day (carr. there and back about 25 fr.). Pedestrians should drive at least as far as the Tomba di Nerone (5 M., *fiacre* 4 fr.), or La Storta ( $8\frac{1}{2}$  M.). They may then return from Veii by a somewhat longer route, skirting the *Fosso di Valchetta*, the valley of which descends to the Via Flaminia between the 6th and 7th milestones. Provisions for the journey should be carried from Rome, as the tavern at *Isola* is extremely poor.

From Rome to the *Ponte Molle*, see p. 357. By the Osteria, where the Via Flaminia diverges to the right, we follow the VIA CASSIA, gradually ascending to the left. The district soon becomes desolate. Near the 5th milestone, on a dilapidated pedestal to the left, stands a sarcophagus, commonly called, but without authority, the *Tomb of Nero*. The long inscription (at the back, facing the ancient road) expressly records that the monument, which probably dates from the 2nd cent. after Christ, was erected by *Vibia Maria Maxima* to the memory of her father P. Vibius Marianus and her mother Regina Maxima. — An ancient route, somewhat shorter

than the modern, diverges here to the right to Veii, but as it is not easily traced the high-road is preferable.

We next reach (8½ M.) the post-station of *La Storta* (inn), anciently the last on the route to Rome. One mile beyond it the road diverges to the right to *Isola Farnese*; ½ M. farther, where the road divides, we keep to the right; the road to the left leads to *Formello*.

*Isola Farnese*, a poor village, belonging to the *Rospigliosi*, numbering scarcely 100 inhab., and harassed by fever in summer, owes its foundation to the security of its site, and was a place of some consequence in the middle ages. We engage a guide here (1-1½ fr., bargaining necessary) to conduct us to the site of *Veii*, which is interesting and picturesque; but the ruins are scanty. A minute inspection of the ancient city is interesting to the archaeologist only. The following are the principal points, a visit to which occupies 2-3 hours. We first descend the brook to the mill (*molino*), where there is a picturesque waterfall, not far from which the brook is crossed by the ancient *Ponte dell' Isola*. Farther on is the *Ponte Sodo*, hewn in the rock, under which the brook is conducted. Then the *Porta Spesieria* with remains of a columbarium, the recesses of which gave rise to the name. In the vicinity is the *Grotta Campana*. We next follow the *Cremera* to the *Piazza d'Armi*, the ancient citadel (fine view), and then return to *Isola*. Pedestrians, by descending the valley of the stream from the *Piazza d'Armi*, may reach the *Via Flaminia* in 2 hrs.

*Veii* was one of the most powerful of the Etruscan cities. After contests protracted for centuries, which at first centred round *Fidenæ* (*Castel Giubileo*, p. 356), the frontier-stronghold of the Etruscans on the S. bank of the Tiber, and after manifold vicissitudes and a long siege, the city was taken by *Camillus* in B.C. 396. Its circumference, which may still be traced, is 5½ M. After its capture it fell to decay, and was repeopled by *Cæsar* with Romans; but this colony scarcely occupied one-third of the former area. Excavations here have led to the discovery of inscriptions, statues, and the columns mentioned at p. 147.

*Veii* stands on a table-land, around which, on the N. and E. sides, flows the ancient *Cremera*, now the *Fosso di Formello*, and on the W. side, towards *Isola*, the *Fosso dell' Isola*. The ancient citadel, now the *Piazza d'Armi*, occupies a separate plateau at the confluence of the brooks, connected with the site of the town by a narrow isthmus only. The camp of the *Fabii*, whose whole family was destroyed by the *Veientes*, lay on the heights on the right bank of the *Valca*, as the *Cremera* is named in the lower part of its course, about 1½ M. from the citadel. The *Grotta Campana*, named after its discoverer, the only tomb of *Veii* still preserved, is left in the condition in which it was found in 1842. It is hewn in the tufa-rock, and the entrance was guarded by two lions which

now lie near it. The interior consists of two chambers; the walls are covered with grotesque paintings of great antiquity. Two skeletons were found here, but they soon fell to pieces. Remains of the armour of a warrior, vessels of clay, etc. are also seen.

#### GALERA.

*Galera*, 15 M. from Rome, may be visited on the way to Bracciano, or by carriage (about 25 fr.), in one day from Rome. A supply of provisions necessary.

About  $\frac{1}{2}$  M. beyond *La Storta* (p. 384) the *Via Clodia* diverges to the left from the *Via Cassia*, which leads to Baccano (p. 69). We follow the *Via Clodia*, the old pavement of which is seen at intervals. The district is dreary. On the road-side is the entrance to the subterranean *Acqua Paola*, which descends from the lake of Bracciano, and terminates on the Janiculus. On the left,  $\frac{4}{5}$  M. from *La Storta*, appears the church of *S. Maria di Cesareo*; 1 M. farther is the *Osteria Nuova*, where the carriage may be left. The land here is well watered, and occupied by several large farms. A path to the left in the direction of these, then turning to the right, leads in  $\frac{1}{2}$  hr. to the ruins of *Galera*. The town sprang up in the middle ages near the ancient *Carciæ*, and was at first governed by powerful nobles; in 1226-1670 it belonged to the Orsini. At the beginning of the present century the inhabitants were driven from the place by malaria. Even the solitary shepherd who now lives here quits it with his flock in summer. It stands on an abrupt tufa-rock, around which flows the *Arrone*, the outlet of the lake of Bracciano. The walls are of the 14th and 15th centuries. Two churches with their towers, the palace of the Orsini, and many houses are recognisable, all densely overgrown with ivy and creepers. The surrounding wooded ravine enhances the romantic appearance of the spot.

#### BRACCIANO.

24 M. from Rome: *Vetturino* every alternate day, but not regularly, from the Piazza of the Pantheon, in 5-6 hrs. (fare 4 fr.), returning next day. In May and June, the bathing-season at Vicarello (see below), the traffic is brisker.

Beyond the *Osteria Nuova* (see above) the *Arrone* is soon reached. A road to the right then diverges to Anguillara (p. 386), situated on the lake. The country continues dreary. About 3 M. before Bracciano is reached, the *Lake of Bracciano* becomes visible, with *Trevignano* and *Rocca Romana*, the highest point (2018 ft.) of the surrounding range of hills. The lake, the *Lacus Sabatinus* of antiquity, is 20 M. in circumference, and lies nearly 500 ft. above the sea-level. Its form and the heights encircling it indicate that it was once a crater. It is famed for its eels and abundance of fish, and the slopes are well cultivated, the upper parts being wooded, but malaria is prevalent.

Near Bracciano the road divides: the upper branch, to the left leads to the Capuchin monastery; the other to the right, to the town

**Bracciano** (\**Locanda Piva*, a second-class inn), a modern t

with 2700 inhab., possesses a picturesque castle of the 15th cent., and several iron-works in the vicinity. The \**Castle*, erected by the Orsini, now the property of Prince Odescalchi, is very interesting, and its towers and fortifications convey a good idea of the character of a mediæval stronghold. It is said on this account to have riveted the attention of Sir Walter Scott far more powerfully than the ruins of antiquity. The interior, still inhabited, contains nothing worthy of note. The \**View* from the tower, extending over the beautiful lake to Trevignano and Anguillara, with Soracte and the Sabine Mts. in the background, is remarkably fine.

A pleasant excursion may be made from Bracciano to *Trevignano* (6½ M.). The road skirts the lake. After 1½ M. a path ascends to the left to the old church of the martyrs SS. Marco, Marciano, and Liberato, erected, as the inscription states, on the site of an ancient villa named *Paustilypion*, and affording a fine view. In the vicinity stood *Forum Clodii*, from which inscriptions and other relics are preserved. Pedestrians may regain the road to Vicarello by another forest-path. — Vicarello is 4 M. from Bracciano. The baths, ¾ M. from the road, with a hot sulphureous spring, are the *Aquæ Apollinares* of antiquity. A proof of the estimation in which they were held was afforded in 1852 by the discovery of great numbers of coins and votive offerings, most of which are now in the Museo Kircheriano (p. 149). Owing to the malaria, the bathing season is not prolonged beyond the early part of summer. — By the road are seen many remains of 'opus reticulatum', belonging to villas of the imperial epoch. *Trevignano*, occupying the site of the Etruscan town of *Sabate*, which fell early into oblivion, formerly the property of the Orsini, now that of the Conti, is a poor village. Roman remains very scanty. In the principal church two pictures of the school of Perugino. The ruined castle above the village commands a fine view; its destruction was due to Cæsar Borgia.

A bridle-path leads hence in 1½ hr. to *Sutri* (p. 69), another in about 3 hrs. to *Anguillara*, the ancestral seat of the once powerful counts of that name. If the wind be favourable it is preferable to cross the lake from Trevignano by boat. From Anguillara to Bracciano an uninteresting route of 8½ M.; the tour of the lake may thus be made in one day.

From Bracciano a road traverses a dreary district to (9 M.) Cervetri, so that the above excursion may easily be combined with the next.

### CAERE.

*Cervetri*, the ancient *Caere*, may be visited from Rome in one day. The first train should be taken as far as Palo (p. 8; three trains daily; fares 5 fr. 55, 3 fr. 90, 2 fr. 80 c.); thence in 1¼ hr. to Cervetri, where a stay of 5 hrs. may be made, leaving time to regain Rome by the last train.

*Caere*, more anciently named *Agylla* (Phœnician, 'circular city'), a place of very remote origin, afterwards became subject to the Etruscans, and carried on an extensive commerce from its harbours *Pyrgos* (S. Severa) and *Alsion* (Palo). At the same time it was closely allied with Rome. In B.C. 351 it was received into the confederation of Roman states. It was a prosperous place in the reign of Trajan, and continued to flourish down to the 13th century, but in 1250 it was abandoned by its inhabitants, who founded *Cere Nuovo*, 3 M. distant, the present *Ceri* (with not more than 50 inhab.). A number of them, it is uncertain when, afterwards returned to *Caere Vetere*, whence the name *Cervetri*. This village (600 inhab.) stands on the site of the ancient city, which was 5 M. in circumference.

The interest of this locality was greatly increased by the discovery of numerous tombs in 1829, and the excavations are still prosecuted.

Some of the TOMBS are clustered together and hewn in the rock, while others stand alone in conical mounds or tumuli. They are not nearly so well preserved as those of Corneto, and hardly a trace of painting remains. The more important may be visited in 3-4 hrs. (with a guide). Most of them lie on the hill opposite the village, and separated from it by a gorge.

1. GROTTA DELLE SEDIE E SCUDI, so called from two seats and several shields hewn in the rock, consists of an ante-room and five chambers. 2. GROTTA DEL TRIOLINO, with faded paintings representing a banquet. 3. GROTTA DELLA BELLA ARCHITETTURA, with two chambers, supported by pillars. 4. GROTTA DELLE URNE, with three marble sarcophagi. 5. GROTTA DELLE ISCRIZIONI, or DE' TARQUINII, with two chambers, borne by pillars, contains numerous inscriptions with the name of *Tarchnas* (Lat. *Tarquinius*), thus apparently corroborating the tradition that the Roman kings were of Etruscan origin. 6. GROTTA DEI BASSORILIEVI, excavated in 1850, contains two pillars hewn in the tufa-rock, decorated with various bas-reliefs of scenes from every-day life, and bearing traces of painting.

On the road to Palo lies: 7. GROTTA REGOLINI GALASSI, opened in 1836, a tomb of great antiquity. The roof is vaulted by means of the gradual approach of the lateral walls to each other, instead of on the arch-principle. The yield of this tomb, now in the Gregorian Museum, was very considerable, consisting of a bed, a four-wheeled chariot, shields, tripods, vessels of bronze, an iron altar, figures of clay, silver goblets, and golden trinkets once worn by the deceased. — One mile from this is situated a tomb, opened in 1850, and still containing the vases, vessels, and other objects then discovered. — Besides these, there are many other tombs (e.g. *Grotta Torionia*, the first chamber of which contains 54 recesses for the dead).

### The Sea-coast of Latium.

Communication with the sea was of far greater importance to ancient than to modern Rome, and its former facility contributed much to the proud rank held by the mistress of the world. Vast harbours and other structures were accordingly founded at the estuary of the Tiber, and their ruins are still visible. The coast stretching towards the S. was a favourite resort of the wealthy Romans, as the numerous villas testify; but it is now entirely desolate, and is skirted by a broad belt of forest (*macchia*), where the malaria in summer is peculiarly pestilential. — The charming excursions which the coast affords are best made by carriage, and in spring, and should be so arranged that Rome may be regained in the evening.

#### PORTO. FIUMICINO.

FROM ROME TO FIUMICINO, 21 M., railway in 1¼ hr. (fares 3 fr. 85, 2 fr. 75, 1 fr. 95 c.; there and back, including a bath in the sea, 4 fr. 80, 3 fr. 75 c.).

The railway describes a circuit round the town (p. 8). 5½ M. *Stazione di S. Paolo* (outside the Porta Portese). 9 M. *Magliana*. By the station is situated the now ruinous hunting-château of *La Magliana*, with pleasing Renaissance details, once a favourite retreat of Innocent VIII., Julius II., and Leo X., and now the property of the convent of S. Cecilia. Most of the frescoes which once adorned it are now in the Palazzo dei Conservatori (p. 216).

14 M. *Ponte Galera*, see p. 8. Our line now quits the Leghorn railway (R. 1) and continues to run westwards.

*wirons of Rome.*

## OSTIA.

*Sea-Coast of Latium.*

**I. Porto Trajani**, was founded in A. D. 103 by the Emp. Trajan for that of Ostia, which had become choked up by the of the Tiber, had soon shared the same fate. Trajan also a new canal here (*Fossa Trajani*), which now forms the arm of the Tiber. Trajan's seaport, which lay close to the and soon attracted the commerce of Rome, is now 2 M. distant it; and the delta formed by the river is estimated to advance annually. The present town consists of a Cathedral, dedicated **Rufina**, an episcopal Palace, with inscriptions and antiquities, a **Villa of Prince Torlonia**, who has caused excavations to be le here - The harbour of Trajan, a large octagonal basin, surrounded by magazines, is now a shallow lake only. In the meadows the N. of this, the extent of the harbour of Claudius is still

20 M. **Fiumicino (Locanda)** is a modern place. The castle, reected in 1773 close to the sea, is now  $\frac{1}{2}$  M. distant from it. The lower commands a fine view. — The train runs hence,  $\frac{1}{2}$  M. farther, o the new **Stabilimento Bagni**, or bath-establishment. The castle, The **Isola Sacra**, situated between the two arms of the river, was so named at a very early period, either from having been the site of a heathen temple, or from having been presented by Constantine to the Church. Numerous herds of cattle are pastured here, against which travellers must be on their guard, especially in spring. A guide is therefore desirable.

## OSTIA.

15 M. from Rome. Two-horse carriage there and back 25-30 fr., fee 4 fr.; the drive to Castel Fusano must be expressly stipulated for. A supply of provisions should be taken, and the beautiful cells of the temple may be selected as a resting-place. Or luncheon may be obtained at Castel usano. The points of interest may be seen in  $2\frac{1}{2}$ -3 hrs.

From the **Porta S. Paolo** to the **Osteria del Ponticello**, where the Ardeatina Nuova diverges to the left, see p. 347. — Following road to Ostia, we reach ( $8\frac{1}{2}$  M. from Rome) the **Rio di Decima**,  $1\frac{1}{2}$  M. farther the **Ponte della Refolta**, an ancient viaduct of brino. The road next traverses the hills of Decima, and then a with of underwood (**Macchia di Ostia**), beyond which a fine view stia, 2 M. distant, is obtained. A short distance from the vil- an embankment carries us across the **Stagno di Ostia**, which has ed salt since the period of the kings.

**Ostia**, a poor village with scarcely 100 inhab., was founded by ory IV. in 830, several centuries after the destruction of the nt town. Under Leo IV. (847-56) the Saracens sustained a l defeat here, which Raphael has represented in the Stanze. s II. (1503-13), when Cardinal della Rovere, caused the fort erected by **Gul. da Sangallo**. The town lost the importance it had hitherto enjoyed when Paul V. reopened the right arm Tiber at Porto in 1612.

he pleasing church of **S. Aurea**, attributed to Baccio Pontelli,

was erected under Julius II. The adjacent *Episcopal Palace* contains inscriptions and relics from the excavations. These works, begun during last century, have been successfully carried on by Sign. Visconti since 1855, and are now under the supervision of government.

The Ostia of antiquity, founded by Ancus Martius, extended along the left arm of the Tiber,  $\frac{1}{2}$  M. from the present village, as far as *Torre di Boacciano*. It was a large commercial town, and maintained its position even after the foundation of Portus. The population consisted of numerous nationalities, professing different religions; and Christianity also was introduced here at an early period. The bishopric of Ostia, according to some accounts, was founded by the apostles themselves, and is still regarded with great veneration by the Romish clergy. Monica, the mother of St. Augustine, died here.

At the entrance to the town (r.) is a plain osteria. The custodian, who is to be found here, is recognised by his metal badge (fee for the excursion 2-3 fr.). The *Tombs* which extend in a line beyond the Porta Romana of the *ancient town*, are reached in 5 min. from the gate. Most of the reliefs found here are now in the Lateran (p. 274). In 3 min. the gate of the old town is reached; and on an eminence to the right, farther on, are seen the ruins of the *Theatre*, the stage of which faced the river. Then, after passing several streets, we arrive at a \**Temple*, with a well-preserved cella, the threshold of which consists of a single block of African marble, 16 ft. in length. The vaulted substructions contain the receptacles for the sacred vessels (*favissae*). The road in a straight direction from the cella leads in 5 min. to the shrine of the *Magna Mater*, excavated in 1869, an irregular quadrangular structure with a colonnade on each side, where the statue of Atthis in the 16th room of the Lateran (p. 274) was found. — About 7 min. walk hence, towards the river, is a house with a new façade containing the antiquities, near which several private dwelling-houses have been brought to light. The fragments of reliefs and inscriptions are interesting to the antiquarian only. The road diverging to the left from that skirting the Tiber leads in 10 min. more to the \**Baths*, which are of moderate size; the positions of the furnace, swimming-basin, hot-bath (*caldarium*), etc., are traceable.

Proceeding towards the road on the Tiber, we arrive in 5 min. at a *Store Chamber*, with thirty earthen jars for keeping wine, oil, and grain, imbedded in the floor. Then, 2 min. farther are much more extensive *Baths* with a palæstra, etc., probably erected by Antoninus Pius; a large mosaic pavement in the principal hall represents the intricacies of the labyrinth. Adjacent is a small *Mithræum*, with an inscription on the mosaic-pavement. — On the road-side, just beyond the baths, are remains of arches of tufa and travertine of the republican era, supposed to have belonged to a har-

*nvir. of Rome.* PORTO D'ANZIO. *Sea-Coast of Latium.*

in  $1\frac{1}{4}$  hr. more we reach the road leading from the E. side of *Laurentum*, where a number of graves and columbaria are discovered. Thence back to Ostia,  $\frac{3}{4}$  M. on an *arrage-road* leads from Ostia to Ostia,  $\frac{3}{4}$  M. in the midst of a beautiful pine-forest. \* *Castel Fusano*, and is now the property of the 16th cent., and was erected by an ancient pavement of basalt, leads hence to the sea,  $1\frac{1}{2}$  M. the view of which however is shut out by a lofty sandbank: pleasant walk. Similar sand-hills, extending to the S. beyond *Marshes*, bound the whole coast. A modern road, *we may cross the river near Torre di Boacciano to the Isola* in *Ostia*, across which we walk to the right arm of the Tiber ( $1\frac{1}{2}$  M.). p. 388), the latter lies *Municipio* (p. 388), whence we proceed to Porto. From *Castel Fusano* to *Tor Paterno*, a farm near the ancient *Laurentum*, Thence with guide to ( $1\frac{1}{2}$  M.) *Pratica*, an insignificant village on e of the ancient *Lavinium*. From *Pratica*, an insignificant village on - *Ardea*, with remains of the ancient town, is  $6\frac{1}{2}$  M. from *Pratica*.

### PORTO D'ANZIO.

Porto d'Anzio, 34 M. from Rome (in 5 hrs.), is much frequented during bathing-season (June to Sept.), when through-tickets are issued for journey at No. 128 Piazza di Monte Citorio (where enquiry should be made, as changes frequently occur). The excursion takes two days. RAILWAY to Albano, see p. 368. — Thence to Porto d'Anzio, 17 M., twice daily in summer. — The excursion takes two days. of the year every alternate day only.

**Porto d'Anzio** (*Trattoria di Ambrogio Pollastrini*; private apartments procurable) is a very pleasant place in the early summer, it fever sets in, often with great suddenness, in July. **Antium**, the capital of the Volsci, and a prosperous seaport at early period, the place where Coriolanus sought refuge when banished from Rome in B. C. 490, was compelled in 468 to succumb to the Romans. In 338, when all the Latins were conquered, Antium received a Roman colony, and was thus permanently united with Rome. Extensive villas were afterwards erected here. Cicero possessed an estate at Antium, the tranquillity and charms of which he highly extols (*Att. iv, 8*). Horace (*Carm. i, 35*) mentions the temple of Fortune at the 'lovely Antium', where oracular responses were given, and which was consulted as late as the time of Theodosius the Great (about 390). Claudius and Nero were born at Antium, where the latter erected magnificent edifices. Domitian, Trajan, Antoninus Pius, and Lucius Verus resided at Antium in summer. The Goths and Saracens afterwards took up their quarters here, whose handsome villa here is said to occupy the site of ancient Arx. Extensive substructures, broken columns, etc. have been discovered. Under Julius II. the Apollo Belvedere (and



## NETTUNO.

*Envir. of Rome*

*Sea-Coast of Latium.*  
probably the Diana of Versailles also) was found near the so-called *Arco Muto*, and at a later period the Borghese Gladiator also in Paris). The town possesses beautiful villas of the Corsini (Meneacci) and Doria families, and a *Bagno* for convicts.

We may now follow a picturesque road, passing villas and country-houses, or walk along the beach, though somewhat rough, to the small town of (1½ M.) Nettuno, which is said to have been once settled by the Saracens, situated on a fortified height with a single entrance only. The streets are narrow and steep. The costume of the women is picturesque. A coast-road leads from Nettuno to (6½ M.) Astura, where there are numerous remains of Roman villas, and where Cicero also once possessed a villa. A tower, connected with the mainland by a bridge, formerly belonged to a castle in which prince Conrad of Swabia sought refuge with Jacopo Frangipani after the Battle of Tagliacozzo. The latter, however, delivered him up to Charles of Anjou, who caused him to be beheaded at Naples.

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— Tiburtina 370.  
— Valeria 375.  
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# List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor; ca. = circa, about; Bol. = Bolognese, Ferr. = Ferrarese, Flor. = Florentine, Fr. = French, Lom. = Lombard, Rom. = Roman, etc.

The Arabic numerals enclosed within brackets refer to the art-notice throughout the Handbook, the Roman figures to the Introduction.

- Agoracritus**, Greek S., pupil of Phidias, ca. 436-424 B.C. — (xxxiii).
- Albani** (*Albano*), *Franc.*, Bol. P., 1578-1660.
- Alberti**, *Leon Batt.*, Flor. A., 1405-72. — (1. 86).
- Alcmenes**, Greek S., pupil of Phidias, ca. 430-398 B.C. — (xxxiii).
- Alfani**, *Domenico di Paris*, Umbr. P., 1488-1558. — (48).
- Algarði**, *Al.*, Bol. S., A., 1592-1654.
- Allegri**, *Ant.*, see *Correggio*.
- Allori**, *Aless.*, Flor. P., 1636-1607.
- *Cristofano* (*Cristoforo*), Flor. P., 1577-1621.
- Alunno**, *Niccolò (di Liberatore) da Foligno*, Umbr. P., ca. 1430-1502. — (48. 75).
- Amerighi**, see *Caravaggio*, *Mich.*
- Ammanati**, *Bart.*, Flor. A., S., 1511-92.
- Angelico da Fiesole**, *Fra Gio.*, Flor. P., 1387-1455.
- Anguisiola**, *Sofonisba*, Crem. P., 1539-1625.
- Apelles**, Greek P., 366-308 B.C. — (xxxiv).
- Arnolfo del (di) Cambio**, see *Cambio*.
- Arpino**, *il Cavaliere d' (Gius. Cesari)*, Rom. P., ca. 1560-1640. — (lix).
- Bandinelli**, *Baccio*, Flor. S., 1438-1560.
- Barbarella**, *Giorgio*, see *Giorgione*.
- Barbieri**, see *Guercino*.
- Barili**, *Ant.* and *Giov.*, Sien. wood-carvers, first half of 16th cent. — (23).
- Barna** or *Berna*, Sien. P., d. 1381. — (23).
- Baroccio**, *Federigo*, Rom. P., imitator of *Correggio*, 1528-1612. — (89).
- Bartoli**, *Taddeo*, see *Taddeo*.
- Bartolo di Fredi**, see *Fredi*.
- Bartolo**, *Domenico di*, see *Domenico*.
- Bartolommeo della Porta**, *Fra*, Flor. P., 1475-1517.
- Bassano**, *Franc. (da Ponte)*, father of *Jacopo*, Ven. P., 1548-91.
- , *Jacopo (da Ponte)*, Ven. P., 1510-92.
- Batoni**, *Pompeo*, Rom. P., 1708-1787.
- Bassi**, *Giov. Ant.*, see *Sodoma*.
- Beccafumi**, *Domenico*, Sien. P., 1486-1551. — (23).
- Bellini**, *Giovanni*, Ven. P., 1428-1516.
- Benvenuto di Giovanni**, Sien. P., d. 1517. — (23).
- Berchem** (*Berghem*), *Claas Pietersz.*, Dutch P., 1620-1683.
- Berettini**, *Pietro*, see *Cortona*.
- Berna da Siena**, see *Barna*.
- Bernardo di Lorenzo**, Flor. A., 15th cent. — (20).
- Bernini**, *Giov. Lorenzo*, Rom. A., S., 1589-1680. — (1x).
- Bigordi**, see *Ghirlandajo*.
- Boadas**, Greek S., son of *Lysippus*. — (xxxiv).
- Bologna**, *Giov. da*, or *Giambologna* (*Jean de Boullogne* of Douai), S., 1524-1608.
- Bonfigli**, see *Buonfigli*.
- Bonifacio** (*Bonifazio*) *the Elder*, d. 1540, *the Younger*, d. 1553, *the Youngest*, ca. 1555-79, Ven. P.
- Bonvicino**, see *Moretto*.
- Bordone**, *Paris*, Ven. P., 1500-70.
- Borgognone**, *Ambrógio*, *da Fossano*, Mil. P., 1455?-1524?.
- Borromini**, *Franc.*, Rom. A., S., 1599-1667. — (lix).
- Botticelli**, *Aless.* or *Sandro*, Flor. P., 1446-1510. — (1).
- Bramante**, *Donato*, A., 1444-1514. — (lii). — Comp. also the Index, under 'Rome'.
- Brü**, *Paul*, Flem. P., 1556-1626.
- Bronzino**, *Angelo*, Flor. P., 1502-72.
- Buonarroti**, see *Michael Angelo*.
- Buonfigli** (or *Bonfigli*), *Benedetto*, Umbr. P., ca. 1420-c. 1496. — (48).
- Buontalenti**, *Bern.*, Flor. A., 1536-1606.
- Cagnacci** (*Canlassi*), *Guido*, Bol. P., 1801-1681.
- Calliari**, *Paolo*, see *Veronese*.
- Cambiasso**, *Luca*, Gen. P., 1527-85.



- Cambio, Arnolfo del (di)*, Flor. A., S., 1240-1311.
- Campagna, Girolamo*, Ven. S., pupil of Jac. Sansovino, 1552-1623.
- Camuccini, Vinc.*, Rom. P., 1773-1844.
- Canaleto (Antonio Canale)*, Ven. P., 1697-1768.
- Canova, Antonio*, S., 1757-1822.
- Caprina, Amadeo or Meo del*, Rom. A., d. 1501.
- Caracci*, see *Carracci*.
- Caravaggio, Michelangelo Amerighi da*, Lomb. and Rom. P., 1569-1609. — (lix).
- *Polidoro Caldara da*, Rom. P., 1495-1543.
- Cardi, Luigi*, see *Cigoli*.
- Carpi, Girol. da*, Ferr. P., 1501-68.
- Carracci, Agostino*, Bol. P., 1558-1601.
- *Annibale*, brother of Agostino, Bol. P., 1560-1609. — (lix).
- *Lodovico*, Bol. P., 1555-1619.
- Carrucci*, see *Pontorno*.
- Cavallini, Pietro*, Rom. P. and mosaicist, 14th cent. — (xlix).
- Cellini, Benvenuto*, Flor. S. and goldsmith, 1500-72.
- Cephalodotus the Elder*, Greek S. (perhaps father of Praxiteles). — (xxxlii).
- *the Younger*, Greek S., son of Praxiteles. — (xxxlii).
- Cignani, Carlo*, Bol. P., 1628-1719. — (83).
- Cigoli (Luigi Cardi da)*, Flor. P., 1559-1613.
- Cimabue, Giov.*, Flor. P., 1240?-1302?.
- Circignani*, see *Pomarancio*.
- Claude le Lorrain (Gellée)*, French P., 1600-82.
- Clovio, Don Giulio*, P. of miniatures, pupil of Giul. Rom., 1498-1578.
- Cornelius, Peter v.*, Germ. P., 1783-1867. — (Ix).
- Correggio (Antonio Allegri da)*, Parm. P., 1494?-1534.
- Cortona, Pietro (Bertolini)*, da, Flor. A., P., 1596-1669. — (44).
- Cosmati, the*, Rom. S. and mosaicists, 13th cent. — (xlviii).
- Credi, Lorenzo di*, Flor. P., 1459-1537.
- Cresti, Dom., da Passignano*, Flor. P., 1560-1638.
- Crivelli, Carlo*, Ven. P., ca. 1468-98.
- Dolci, Carlo*, Flor. P., 1616-86.
- Domenichino (Domenico Zampieri)*, Bol. P., 1681-1641. — (lix).
- Domenico di Bartolo*, Sien. P., middle of 15th cent. — (23).
- Domenico di Paris Alfani*, see *Alfani*.
- Donatello (Donato di Niccolò di Betti Bardi)*, Flor. S., 1386-1466.
- Dosso Dossi, Ferr. P.*, ca. 1479-1545 (46 ?).
- Duccio di Buoninsegna*, Sien. P., ca. 1286-1320. — (28).
- Dürer, Albr.*, Germ. P., 1471-1528.
- Dyck, Ant. van*, Antwerp P., 1599-1641.
- Euphranor*, Greek S. and P., 375-335 B.C. — (xxxiii).
- Eusebio di S. Giorgio*, Umbr. P., ca. 1500. — (48).
- Eutychides*, Greek S., pupil of Lysippus. — (xxxiv).
- Euthykrates*, Greek S., son of Lysippus. — (xxxiv).
- Fabrizio, Gentile da*, see *Gentile*.
- Federighi, Ant.*, Sien. A., S., ca. 1420-90.
- Ferrari, Gaudenzio*, Milan. P., 1484-1549.
- Fiammingo, Arrigo*, of Malines, Rom. P., d. 1601.
- Fiesole, Fra Giovanni Angelico da*, see *Angelico*.
- *Mino da*, Flor. S., 1431-84.
- Filarete, Ant.*, Flor. A., d. 1465? — (li).
- Fiorenzo di Lorenzo*, Umbr. P., ca. 1472-1521. — (48).
- Fontana, Carlo*, Rom. A., 1634-1714. (lix).
- *Domenico*, Rom. A., 1543-1607. — (lviii).
- *Giov.*, brother of Domenico, Rom. A., 1540-1641.
- Fonte, Jac. della*, see *Quercia*.
- Francesca, Pietro della (Pietro di Benedetto)*, Umbr. Flor. P., b. 1423, d. after 1509. — (40. 56. 84).
- Francesco di Giorgio*, Sien. A., S., P., 1439-1502. — (22).
- Francia, Francesco (Franc. Raibolini)*, Bol. P., 1450-1517.
- Francucci, Innoc.*, see *Imola*.
- Fredi, Bartolo di*, Sien. P., ca. 1330-1409. — (23).
- Fuga, Ferdinando*, Rom. A., 1699-1780.
- Fährich, Jos.*, Germ. P., 1800-1874.
- Fungai, Bernardino*, Sien. P., d. 1516. — (23).
- Furini, Franc.*, Flor. P., 1600-49.
- Gaetano, Scip.*, Neap. P., 16th cent.
- Gabiet, Alessandro*, Flor. A., 1691-1737.
- Garbo, Raffaellino del (R. Capponi)*, Flor. P., ca. 1466-1524.
- Garofalo (Benvenuto Tiso)*, Ferr. P., 1481-1559.
- Gatta, Bartol. della*, Flor. P., d. 1491.
- Gentile da Fabriano*, Umbr. P., 1360?-1440? — (43).
- Gerino da Platofa*, Umbr. P., first half of 16th cent. — (43).
- Ghiberti, Lor.*, Flor. S., 1378-1455.
- Ghirlandajo, Dom. (Dom. Bigordi)*, Flor. P., 1449-94. — (1).

# LIST OF ARTISTS.

- Landi, Jo. Ridolfo (R. Bigordi), son of Dom. Flor. P., 1483-1561.*  
*Landi, Jo. da, see Bologna, Gio. da.*  
*Landi, Giacinto, Tuscan P., 1611-1681.*  
*Landi, Fra. Veron. A., 1485-1515.*  
*Landi, Luca, surnamed Papresto, Giordano P., ca. 1632-1705.*  
*Landi, P., (Giorgio Barbarella), Ven. P., 1477?-1511.*  
*Landi (di Bondone), Flor. P., A., S., 1276-1337. — (xlix. 72).*  
*Landi, Benozzo, Flor. P., pupil of Fra Angelico, 1420-97.*  
*Landi, u (Giov. Franc. Barbieri), Bol. P., 1590-1666. — (lix).*  
*Landi da Siena, Sien. P., 13th cent.*  
*Landi, Hans, the Younger, Germ. P., 1497-1543.*  
*Landi, Gerh. (Gerardo della Notte), Netherl. P., 1590-1658.*  
*Landi, Simbaldo, Umbr. P., first half of 16th cent. — (48).*  
*Landi, Greek A., 5th cent. B.C. — (xxxli).*  
*Landi, Innocenzo da (Inn. Francucci), Bol. P., 1494?-1550?. — (82).*  
*Landi, Maria Angelica, Germ. P., 1741-1807.*  
*Landi, Joseph Ant., Germ. P., 1768-1839.*  
*Landi, Greek S., pupil of Lysippus. — (xxxiv).*  
*Landi, Taddeo, Flor. S., d. 1594.*  
*Landi, Gio., Lomb. and Rom. P., 1580?-1647.*  
*Landi, Luciano, of Dalmatia, A., 15th cent.*  
*Landi, Charles, French P., 1619-1690.*  
*Landi, Greek S., middle of 4th cent. B.C. — (xxxlii).*  
*Landi da Vinci, P., S., A., 1452-1519.*  
*Landi, Bernardino, P., pupil of Pordenone, ca. 1524-42.*  
*Landi, Ant., see Pordenone.*  
*Landi, Jan, Dutch P., 1607-1663.*  
*Landi, Pirro, Rom. A., d. 1580.*  
*Landi, see Leonardo.*  
*Landi, Philippo, Flor. P., 1458-1504.*  
*Landi, father of Philippino, Flor. P., 1412-69. — (78).*  
*Landi, Gio., Ven. S., 16th cent.*  
*Landi, Luca, P., Ravenna, 1507-80.*  
*Landi, Ambrogio, Sien. P., d. 1348? — (1).*  
*Landi, Fra Filippo, father of Philippino, Flor. P., 1412-69. — (78).*  
*Landi, Gio., Ven. S., 16th cent.*  
*Landi, Luca, P., Ravenna, 1507-80.*  
*Landi, Ambrogio, Sien. P., d. 1348? — (1).*  
*Landi, Sien. P., d. 1348? — (23).*  
*Landi, Martino (di Lodovico Camasio), Flor. A., S., 1494-1541.*  
*Landi, see Vecchiatta.*  
*Landi, Lorenzo, Ven. P., 1480-1554.*  
*Landi, Luca, Sien. P., second half of 14th cent. — (23).*  
*Landi, Bernardino, Milan. P., 1470?-1550?.*  
*Landi, Mart., the Elder, Rom. A., 16th cent.*  
*Landi, Onorio, Rom. A., son of the preceding, 1569-1619.*  
*Landi, Mart., the Younger, son of the last, d. 1637.*  
*Landi, Bened., Flor. P., 1666-1724.*  
*Landi, Lysippus, Greek S., 4th cent. B.C. — (xxxliii).*  
*Landi, Carlo, Rom. A., 1556-1629. — (lix).*  
*Landi, Stefano, Lomb. Rom. S., 1571-1636.*  
*Landi, Benedetto da, Flor. A., S., 1442-97.*  
*Landi, Giulio, Flor. A., 1432-90.*  
*Landi, Giannicola di Paolo, Umbr. P., d. 1444. — (48).*  
*Landi, Andrea, Pad. P., 1431-1506.*  
*Landi (Maratti), Carlo, Rom. P., 1625-1713.*  
*Landi, Raimondi, engraver, ca. 1488-1527.*  
*Landi, Carlo, Rom. A., S., 1704-1780.*  
*Landi, P. and S., of Arezzo, 1236?-1313. — (39).*  
*Landi, Lor. di, surnamed u Marina, Sien. S., 1476-1534.*  
*Landi, Simone (Sim. di Martino), Sien. P., 1283-1344. — (23).*  
*Landi (Tommaso Guidi), Flor. P., 1401-28? — (38).*  
*Landi (di Giovanni) da Siena, Sien. P., 1435-95. — (23).*  
*Landi, see Mazzuola.*  
*Landi, Lodov., Ferr. and Bol. P., 1481-ca. 1528.*  
*Landi, Franc., see Parmeggianino.*  
*Landi da Forlì, Umbr.-Tuscan P., 1438-1494. — (1. 83).*  
*Landi, Hans, Flem. P., ca. 1430-95.*  
*Landi, Lippo, Sien. P., d. 1356. — (23).*  
*Landi, Rom. S. of the time of Augustus. — (xxxvii).*  
*Landi, Ant. Raphael, P., 1728-79.*  
*Landi, Antonello da, P., b. after 1410, d. ca. 1493.*  
*Landi, Angelo Buonarroti, A., S., P., 1475-1564. — (lii, liii. — Comp. also the Index under 'Rome').*  
*Landi, Greek A., 5th cent. B.C. — (xxxii).*  
*Landi, Franc., Tuscan S., 1580-1646.*  
*Landi, Francesco, Rom. P., 1612-1666.*  
*Landi, Raf. da, Flor. S., ca. 1570.*

# LIST OF ARTISTS.

- Montorsoli, Fra Gio: Aug., Flor. S.,**  
 ca. 1506-63.  
**Moretto da Brescia (Alessandro Bon-**  
**vicino), Bresc. P., 1498-1555.**  
**Morone, Franc., Veron. P., 1473 or**  
**1474-1529.**  
**Moroni (Morone), Giov. Batt., Bresc.**  
**P., 1510?-1578.**  
**Mosca, Simone, da Settignano, S.,**  
**1493-1554.**  
**Murillo, Bartolomé Esteban, Span. P.,**  
**1617-1682.**  
**Muziano, Girol., of Brescia, P., 1530-**  
**1592.**  
**Myron, Greek S., 5th cent. B.C. —**  
**(xxxii).**  
**Nelli, Ottaviano, Umbr. P., d. 1444. —**  
**(48. 95.)**  
**Oderisi of Gubbio, miniature-painter,**  
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**Oggiono, Marco da, Milan. P., pupil**  
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**Oroagna or Orgagna (Andrea di**  
**Cione), Flor. A., S. P., pupil of**  
**Giotto, 1303?-1363?**  
**Overbeck, Joh. Friedr., Germ. P.,**  
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**ca. 1535. — (23).**  
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**Palmerucci, Guido, Umbr. P., 1280-**  
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**Penni, Franc., (il Pastore), Flor. P.,**  
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**Umbr. P., 1440-1529. — (l. 48. 58).**  
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**P., 1434-1513. — (l. 48).**  
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- Pippi, see Romano.**  
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**Pisano, d. 1320. — (23).**  
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**cent.**  
**—, Giunta, Pis. A., S., d. 1275**  
**—, Niccolò (Pisanello),**  
**—, Vittore (Pisanello),**  
**1455.**  
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**Pontio, Flaminio, Rom. A.,**  
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**Pondenone, Giov. Ant. (G.**  
**da P.), Ven. P., 1483-1558**  
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**—, Giov. Batt. della, Rom. S.**  
**—, Guglielmo della, Lomb.**  
**Poussin, Gaspard (G. Dughe-**  
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**—, Nicolas, French P., 1594-**  
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- Quercia, Jac. della (or J. del Zo-**  
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- Raffaello dal Colle, Rom. P.**  
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- , *Giov. della*, son of Andrea, Flor. S., ca. 1530.
- , *Luca della*, Flor. S., 1400-82.
- Robusti*, see *Tintoretto*.
- Romanelli, Giov. Franc.*, Rom. P., 1610?-1662.
- Romano, Giulio (G. Pippi)*, Rom. P., A., 1492-1548. — (lviii).
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- Roncalli, Rom. P.*, second half of 16th cent.
- Rondinello, Niccolò*, Ven. P., 16th cent.
- Rosa, Salvator*, Neap. P., 1615-73.
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- Rossellino (Bern. di Matteo Gambarelli)*, Flor. A., S., 1409-90. — (22).
- Rubens, Petrus Paulus*, Antwerp P., 1577-1640.
- Bacchi, A.*, Rom. P., 1598?-1661. — (lx).
- Salaino, Andr.*, Milan. P., pupil of Leonardo, ca. 1495-1515.
- Salimbeni, Ventura*, Sien. P., 1557?-1613.
- Salviati, Franc.*, Flor. P., 1510-1568.
- Sammichele, Michele*, Ver. A., 1484-1554.
- Sangallo, Antonio da, the Elder*, Flor. A., 1450?-1534.
- , *Antonio da, the Younger*, Flor. A., 1485-1546. — (lviii).
- , *Francesco da, son of Giuliano*, Flor. S., 1494-1576.
- , *Giuliano da, brother of Antonio (the Elder)*, Flor. A., 1445-1516.
- San Gimignano, Vincenzo da*, Rom. P., 1490?-1529?
- Sano di Pietro (di Domenico)*, Sien. miniature painter, 1406-1481.
- Sansovino, Andrea (Contucci, of Monte San Savino)*, Flor. S., 1460-1529. — (42).
- , *Jac. (J. Tatti)*, Ven. A., 1477-1570.
- Santi, Giov.*, father of Raphael, Umb. P., ?1450-94. — (89).
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- Sarto, Andrea del*, Flor. P., 1487-1561.
- Sassoferrato (Giov. Batt. Salvi)*, Rom. P., 1605-36. — (lx. 102).
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- Schadow, W. v.*, Germ. P., 1789-1862.
- Schiavone (Andr. Meldolla)*, Ven. P., 1522-82.
- Schidone, Bart.*, Mod. P., d. 1615.
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- Scopas*, Greek S., ca. 390-350 B.C. — (xxxiii).
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- Sermoneta, Girol. Sicciolante da*, Rom. P., d. 1580.
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- Spada, Lionello*, Bol. P., 1556-1622.
- Spagna (Giov. di Pietro)*, Umbr. P., ca. 1507, d. before 1530. — (48).
- Spagnoletto (Gius. Ribera)*, Span. Neap. P., 1588-1666.
- Specchi, Aless.*, Rom. A. and engraver, d. 1710.
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- Stephanus*, Græco-Rom. S., 1st cent. B.C. — (xxxvii).
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- Taddeo (di) Bartoli*, Sien. P., 1362-1422?. — (23).
- Tamagni, Vinc.*, see *San Gimignano*.
- Tatti*, see *Sansovino*.
- Tempesta, Ant.*, Rom. P., 1637-1701.
- Teniers, David, the Younger*, Antwerp P., 1610-1690.
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- Thorvaldsen, Bertel*, S. of Copenhagen, 1770-1844.
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- Tiberio d'Assisi*, Umbr. P., 16th cent. — (48).
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- Tisi, Benv.*, see *Garofalo*.
- Titian (Tiziano Vecellio da Cadore)*, Ven. P., 1477-1576.
- Torriti, Jacobus*, Rom. mosaicist, second half of 13th cent.
- Tribbò (Nicc. Pericoli)*, Flor. S., 1485-1550.
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- Udine, Giov. (Nanni) da*, Ven. Rom. P., 1487-1564. — (lviii).
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- Vaga, Perin del (Pier. Buonaccorsi)*, Rom. P., pupil of Raphael, 1500-1547. — (lviii).
- Valentin*, French P., 1601-1634.



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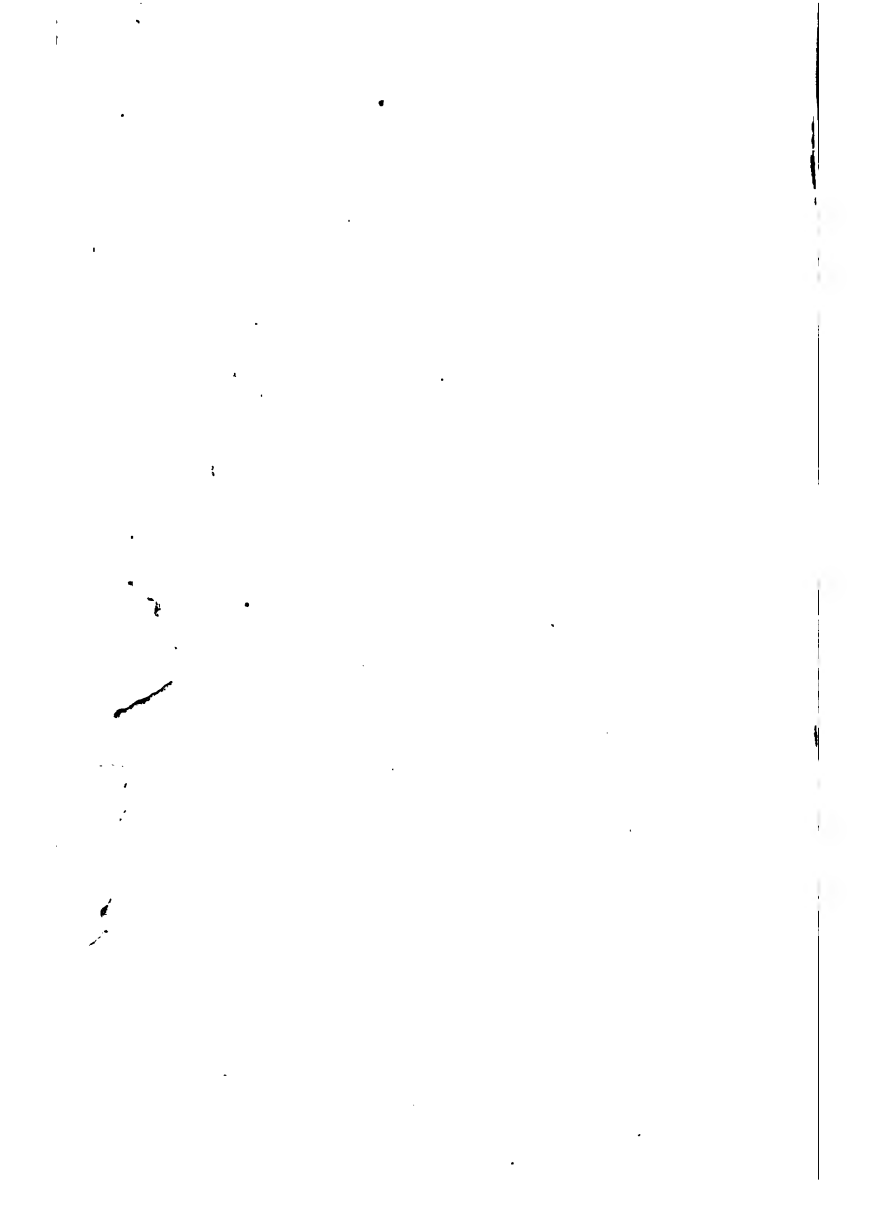
# INDEX OF STREETS AND PLANS OF ROME.

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  2. General Plan of Rome, showing the main portions of the city.
  3. Omnibus Map of Rome.
  4. Large Plan of Rome, in three sections.
- 

This cover may be detached from the rest of the book by severing the yellow thread which will be found between pp. 4 and 5 of the list of streets.





# List of Streets in the Plan of Rome.

The plan is divided into three sections, the upper, with *green margin*, numbered I, the central, *white*, II, the lower, with *red margin*, III. The three columns of figures in the subjoined list correspond to these sections; the numbers indicate the square of the section in which the place in question is to be found (thus: Accademia di S. Luca is in the 14th square of the 1st section). Where space has been too limited to admit of the names being inserted in the plan, they have been replaced by numbers, which in the following list are annexed to each name so omitted (thus: Banco di S. Spirito 15 is No. 15 in the 10th square of the 2nd section). The key to these numbers in their order is also inserted in the plan itself, an arrangement which will often be found useful.

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Acquedotto Antoniniano . . . . .		22	— Flavio (Colosseo) . . . . .		19
— Neroniano dell' Acqua Claudia . . . . .	33		SS. Angeli Custodi. 8 . . . . .	19	8
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S. Agata. 3 . . . . .	15		Angelica, Porta . . . . .	10	10
— in Suburra . . . . .	22		S. Angelo, Castello . . . . .	10	10
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Albani, Pal. . . . .	22		Anicia, Via . . . . .	10	10
Alberoni, Pal. 10 . . . . .	19		Anima, Via dell' . . . . .	10	10
—, Vicolo . . . . .	30		S. Anna . . . . .	17	15
Aldobrandini, Villa . . . . .	19		—, 23. . . . .	15	18
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Alfredo Cappellini, Via . . . . .	28		Annia, Via . . . . .	19	19
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—, Villa . . . . .	14		—, Piazza . . . . .	13	13
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## I II III

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S. Atanasio de' Greci. 6	17	S. Bonosa. 4	15
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S. Balbina	28	— Nuovo	7
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Bambin Gesù	25	— S. Spirito	7
Banchi Nuovi, Via de'	10	— Vecchio	7
— Vecchj, Via de'	10	— Vittorio	7
Banco di S. Spirito. 15	10	Borgognona, Via	17
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—, Villa	26	Braccio, Str. del	4
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—, Ponte	18	Bufola, Vicolo della	17
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— Giulia	20	Buon Pastore	11
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Bastioni di Paolo III	17	Caffarelli, Pal. 9	17
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Campanile, Strada del . . . . .	7	S. Cecilia. 20 . . . . .	10
Campidoglio . . . . .	30	—, Via di . . . . .	18
Campo Carleo, Via del . . . . .	30	Cedro, Via del . . . . .	12
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Militare . . . . .		S. Celso. 4 . . . . .	10
— Marzo, Via di . . . . .	16	Cenci, Pal. . . . .	17
— Militare . . . . .	29	—, Piazza . . . . .	17
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Canestrari, Via de' . . . . .	13	Cesarini, Via. . . . .	16
Canestraro, Vicolo del . . . . .	11	—, Vicolo . . . . .	16
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Cappellari, Via de' . . . . .	18	Cestio, Ponte . . . . .	18
Capponi, Pal. 17 . . . . .	10	—, Piramide di . . . . .	16
Cappuccini, Convento de' . . . . .	20	S. Chiara al Quirinale . . . . .	22
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—, Piazza . . . . .	14	Cimarra, Via. . . . .	22
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or di Pilato). 3 . . . . .	18	vona . . . . .	
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Caserna de' Carabinieri . . . . .	15	—, Via . . . . .	16
— di Cavalleria. 8 . . . . .	19	Claudio, Via . . . . .	27
— de' Vigili. 5 . . . . .	16	S. Clemente . . . . .	27
Cassa di Risparmio . . . . .	16	Clementina, Via . . . . .	22
Castelfidardo, Via . . . . .	28	Clementino, Via del . . . . .	18
Castello, Porta . . . . .	8	Cloaca Maxima . . . . .	18
Castro Pretorio, Via del . . . . .	28	Codini, Vigna . . . . .	28
Catalone, Piazza . . . . .	7	Coliseo . . . . .	24
Catena, Piazza della . . . . .	17	Collegio Clementino . . . . .	13
—, Strada della . . . . .	4	— de' Copti . . . . .	4
—, Via della . . . . .	14	— Greco. 7 . . . . .	17
S. Caterina de' Funari . . . . .	17	— Inglese, Vigna del . . . . .	21
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— de' Sanesi. 2 . . . . .	10	Collegio Nazzaareno . . . . .	19
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## I IIII

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Commendatore, Pal. del. 13. . . . .	7	S. Dorotea. . . . .	11
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Pastini, Via de' . . . . .	16		—, Porta del . . . . .	15	
Patrizi, Pal. . . . .	13		Porta, Pal. della . . . . .	17	
—, Villa . . . . .	80		Porta Angelica, Via di . . . . .	8	
—, — . . . . .		25	— Castello, Strada di . . . . .	8	
Pavone, Via del . . . . .	10		— Latina, Via di . . . . .		26
S. Pellegrino . . . . .	5		— S. Lorenzo, Via di . . . . .	28	31
Pellegrino, Via del . . . . .	13		— Maggiore, Via di . . . . .		32
Pelliccia, Via della . . . . .	15		— S. Pancrazio, Via di . . . . .		12
Penitenzieri, Coll. de' . . . . .	7		— Pia, Via di . . . . .	26	
Penna, Vicolo della . . . . .	15		— Pinciana, Via di . . . . .	20	
Pepe, Piazza Guglielmo . . . . .		28	— Portese . . . . .		15
Perfetti, Via de' . . . . .	16		— Salara, Via di . . . . .	27	
Pergola, Via . . . . .	17		— S. Sebastiano, Via di . . . . .		26
Perucchi, Pal. . . . .	20		Portico di Ottavia. 18 . . . . .	17	
Pescheria, Via della . . . . .	17		Porto di Ripa Grande . . . . .		18
Petrarca, Via . . . . .	29		— di Ripetta . . . . .	14	
Pettinari, Via de' . . . . .	14		Portuense, Porto . . . . .		14
Pia, Porta . . . . .	80		Posta . . . . .	16	
—, Piazza, see Piazza del			Pozzetto, Via del . . . . .	19	
Plebiscito. . . . .			Pozzi, Via de' . . . . .		20
Pianciani, Pal. 4 . . . . .	19		Pozzo, Vicolo del . . . . .		15
Pianto, Via del . . . . .	17		S. Prassede . . . . .	25	
Piè di Marmo, Via del . . . . .	16		Prati del Popolo Romano . . . . .		17
Pieroni, Villa . . . . .		19	Prefettura . . . . .	19	
Pietra, Piazza di . . . . .	16		Prenestina, Porta . . . . .		31
—, Via di . . . . .	16		Protestant Church . . . . .	15	
S. Pietro in Vaticano, Bas. . . . .	4		Principe Amedeo, Via . . . . .	28	
—, Piazza di . . . . .	7		— Eugenio, Via . . . . .	32	
S. Pietro in Montorio . . . . .		12	— Umberto, Via . . . . .	28	
— in Vincoli . . . . .		23	Principessa Margherita, Via . . . . .	28	
—, Piazza di . . . . .		23	S. Prisca . . . . .		21
—, Via di . . . . .		26	—, Via di . . . . .		21
SS. Pietro e Marcellino . . . . .	30		Propaganda Fide. 16. . . . .	19	
Pighini, Pal. 4 . . . . .	13		—, Via di . . . . .		19
Pigna, Giardino della. 1 . . . . .	5		Protestant Church . . . . .	19	
Pilotta, Piazza della . . . . .	19		S. Pudenziana . . . . .	22	25
—, Via della . . . . .	19		Purificazione, Via della . . . . .	20	
Pinaco, Via del . . . . .	13		Quaranta Santi . . . . .		15
Pinciana, Porta . . . . .	21		SS. Quattro, Via de' . . . . .	27	
—, Via di . . . . .	24		SS. Quattro Coronati . . . . .	27	
Pincio, Monte . . . . .	18		Quattro Cantoni, Via . . . . .	25	
Pinellari, Via . . . . .	13		Quattro Capi. 4 . . . . .	17	
Pio, Pal. . . . .		14	—, Ponte de' . . . . .	17	
Piombino, Pal. 22 . . . . .	16		Quercetti, Via dei . . . . .	27	
Piombo, Via del . . . . .	19		Questura . . . . .	16	
Piscinola, Via . . . . .	18		SS. Quirico e Giuditta. 8 . . . . .	20	
Plebiscito, Piazza del . . . . .	10		Quirinale, Pal. e Giardino del . . . . .	19	
—, Via del . . . . .		16	—, Piazza del . . . . .		19
Polacchi, Vicolo de' . . . . .		17	—, Via del . . . . .	19	22
Poli, Pal. . . . .	19		Raffi, Vigna . . . . .		26
—, Piazza . . . . .	19		Rasella, Via . . . . .	19	
—, Via . . . . .	19		Ratazzi, Via . . . . .		30
Politeama . . . . .		14	Ravenna, Pal. . . . .		25
—, Via del . . . . .		14	Regola, Via della . . . . .		14
Polveriera, Via della . . . . .		28	Reinach, Villa . . . . .	29	
Ponte, Piazza di . . . . .	10		Renella, Via della . . . . .		15
Ponte Nomentano, Via di . . . . .	30		Renzi, Piazza di . . . . .		15

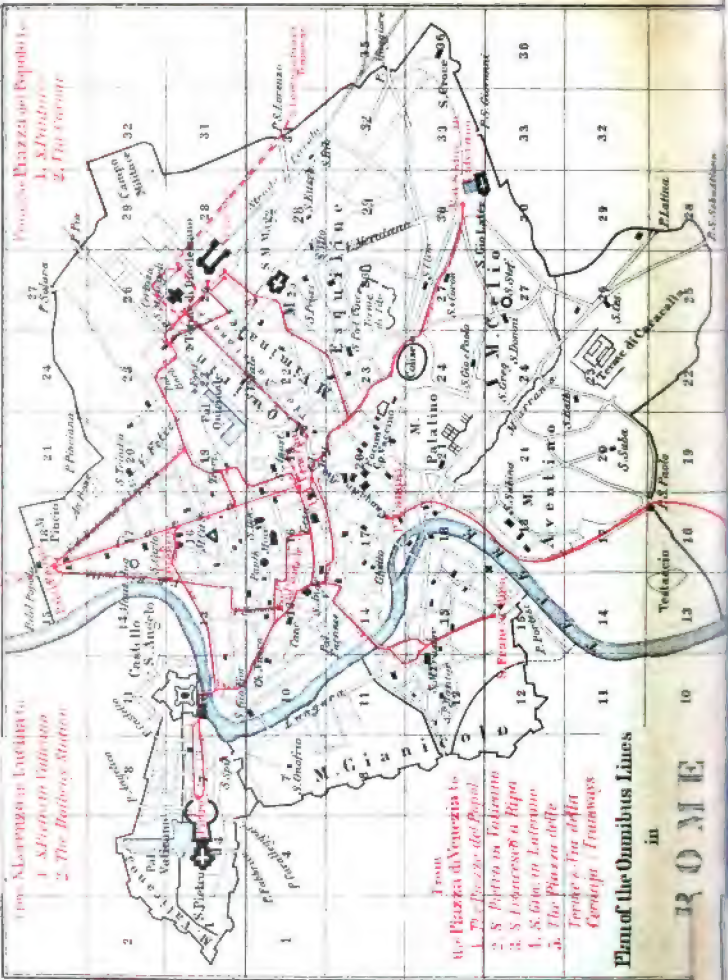
I II III			I II III		
Riari, Via de' . . . . .	11		Scossa Cavalli, Piazza . . . . .	7	
Ricasoli, Via . . . . .	28		Scrofa, Via della . . . . .	13	
Rimesse, Via delle . . . . .	15		Scuole degli Ebrei. 2 . . . . .	17	
Ripetta, Via di . . . . .	14		S. Sebastianello, Via . . . . .	17	
Risparmio, Cassa di . . . . .	16		S. Sebastiano de' Mercanti. . . . .	24	
Rita, Beata. 11 . . . . .	30		S. Sebastiano, Porta . . . . .	17	28
S. Rocco . . . . .	14		Sediola, Via della . . . . .	13	
Romana, Piazza . . . . .	16		Semenzaio comunale . . . . .	20	
de Romanis, Pal. . . . .	18		Seminario. 7. . . . .	13	
S. Romualdo, V. . . . .	19		—, Via del . . . . .	16	
Roncioni, Orto . . . . .	24		Senato del Regno . . . . .	13	
Rondinini, Pal. . . . .	17		Senatore, Pal. del 2 . . . . .	20	
—, 13 . . . . .	16		Sepolcro di Bibulo. 2 . . . . .	19	
Rosa, Via della . . . . .	16		— de' Scipioni . . . . .	25	
Rospigliosi, Pal. . . . .	19		Serlupi, Pal. . . . .	16	
Rossini, Teatro. 17 . . . . .	16		—, 17 . . . . .	17	
Rotonda, la (Pantheon) . . . . .	16		Serpe, Vicolo della . . . . .	18	
—, Piazza della . . . . .	16		Serpenti, Via de' . . . . .	22	
Rotto, Ponte . . . . .	18		Serristori, Pal. 8 . . . . .	7	
Rua, Via . . . . .	17		Servio Tullio, Aggere di . . . . .	30	
Ruaccia, Piazza . . . . .	15		Sette Sale . . . . .	26	
SS. Rufina e Seconda. 2 . . . . .	15		—, Via delle . . . . .	26	
Ruspoli, Pal. . . . .	16		Settimiana, Porta . . . . .	11	
Rusticucci, Piazza . . . . .	7		Sferisterio. 6 . . . . .	22	
S. Saba . . . . .	20		Sforza, Piazza . . . . .	10	
—, Via di . . . . .	20		Sforza-Cesarini, Pal. . . . .	10	
S. Sabina . . . . .	18		S. Silvestro . . . . .	19	
Sacchetti, Pal. . . . .	10		— in Capite . . . . .	16	
—, Via . . . . .	15		—, Piazza di . . . . .	16	
Sacripante, Pal. 5 . . . . .	13		S. Silvia . . . . .	24	
Salara, Porta . . . . .	27		S. Simone . . . . .	13	
—, Via della . . . . .	18		S. Simone e Giuditta. 5 . . . . .	10	
Salara Vecchia, Via . . . . .	20		Sistina, Via . . . . .	20	
Salumi, Via de' . . . . .	18		S. Sisto . . . . .	26	
Salvage, Villa . . . . .	14		Sisto, Ponte . . . . .	13	14
S. Salvatore . . . . .	14		Soldato, Via del . . . . .	26	
— . . . . .	13		Solferino, Via . . . . .	28	
— . . . . .	18		Sora, Pal. . . . .	13	
— . . . . .	16		—, Piazza di . . . . .	13	
— in Campo. 5 . . . . .	14		Spada, Pal. . . . .	14	
— della Corte. 6 . . . . .	15		—, 19 . . . . .	10	
— in Lauro . . . . .	10		—, Villa . . . . .	17	9
— al Torrione. 5 . . . . .	4		Spagna, Pal. di . . . . .	17	
Salviati, Pal. . . . .	7		—, Piazza di . . . . .	17	
— . . . . .	19		—, Vicolo di . . . . .	11	
Sampieri, Pal. (Cicciaporci). 3 . . . . .	10		Specchj, Piazza de' . . . . .	7	14
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Santinelli, Vigna . . . . .	33		—, Porta . . . . .	7	
Saponari, Vicolo de' . . . . .	17		— in Sassia. 12. . . . .	28	
Sassi, Vigna . . . . .	17		Spirito Santo de' Napole- . . . . .	12	10
Saturno, Tempio di . . . . .	20		tani. 5 . . . . .	19	
Savelli, Via . . . . .	13		Sposata, Fossa della . . . . .	19	
Savorelli, Villa . . . . .	9		Stamperia e Calcografia Ca- . . . . .	19	
Scaccia, Via . . . . .	1		merale. 7 . . . . .	19	
Scala Santa . . . . .	30		Stamperia, Via della . . . . .	17	
Scalcaccia, Vicolo della . . . . .	18		S. Stanislao . . . . .	29	
Scalette, Vicolo delle . . . . .	15		Statuto, Via dello . . . . .	26	
— . . . . .	11		Stazione della Ferrovia . . . . .	4	18
Schiavoni, Via de' . . . . .	17		S. Stefano . . . . .	16	
Sclarra-Colonna, Pal. . . . .	16		— del Cacco . . . . .	16	
Scimia, Vicolo della . . . . .	10				

I II III			I IIII		
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Stelletta, Via della . . . . .	13		Torre delle Milizie. 6 . . . . .	19	
Sterrato, Vicolo . . . . .	22		Torretta, Piazza . . . . .	16	
Strozzi, Pal. . . . .	16		Trajana, Colonna . . . . .	19	
—, 16 . . . . .	25	17	Tre Archi, Via de' . . . . .	13	
Struzzo, Vicolo dello . . . . .	10		Tre Cannelli. 3 . . . . .	17	
Sublicio, Ponte . . . . .	18		Tre Ladrone, Vicolo . . . . .	16	
S. Sudario, Cappella del. 8. . . . .	13		Trevi, Fontana di . . . . .	19	
—, Via del. . . . .	23	13	Triclinio Leoniano . . . . .	33	
S. Susanna . . . . .	23		S. Trifone. 2 . . . . .	13	
—, Vicolo . . . . .	17		S. Trinità . . . . .	16	
Tartaruga, Piazza . . . . .	10	29	—, 11 . . . . .	17	
Tasso, Via . . . . .	10	29	— de' Monti . . . . .	30	
Teatro Apollo . . . . .	16	13	— de' Pellegrini . . . . .	14	
— Argentina . . . . .	13	17	Tritone, Via del . . . . .	19	
— Capranica . . . . .	13	17	Trofei di Mario, see Acqua		
— di Marcello. 5 . . . . .	13	17	Giulia. . . . .	4	
— Metastasio. 8 c. . . . .	13		S. Uffizio, Pal. del. . . . .	19	
— della Pace . . . . .	13		Umiltà, Via dell'. . . . .	13	
— di Pompeo . . . . .	7	13	Università della Sapienza. 25 . . . . .	22	
— della Valle. 15 . . . . .	16		Urbana, Via . . . . .	20	
S. Tecla. 15 . . . . .	10		S. Urbano . . . . .	13	
Telegrafo, Ufficio centrale . . . . .	16		Vaccarella, Vicolo . . . . .	19	
Telline, Vicolo delle . . . . .	20		Valentini, Pal. . . . .	9	
Teodoli, Pal. 9 . . . . .	11		—, Villa . . . . .	13	
S. Teodoro . . . . .	22	14	Valle, Piazza e Via di . . . . .	14	
S. Teresa . . . . .	16		Vantaggio, Via del. . . . .	28	
—, 7 . . . . .	19		Varese, Via . . . . .	7	
—, 4 . . . . .	25		Vascellari, Vicolo de' . . . . .	1	
Terme di Agrippa . . . . .	35		Vaschette, Piazza delle . . . . .	4	
— di Caracalla . . . . .	28		Vaticano, Monte . . . . .	28	
— di Costantino . . . . .	13		—, Pal. . . . .	10	
— di Diocleziano . . . . .	17		Vecchi, Villa de' . . . . .	17	
— di S. Elena . . . . .	13		Vecchiarelli, Vicolo . . . . .	23	
— di Tito . . . . .	16		S. Venanzio . . . . .	16	
Terme, Piazza delle (di Termini) . . . . .	25		Venere e Roma, Tempio di . . . . .	16	
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—, Piazza di, see Piazza delle Terme. . . . .	13		—, Piazza di . . . . .	22	
Testa spaccata, Via . . . . .	28	13	—, Via . . . . .	26	
Testaccio, Monte . . . . .	13		Venti Settembre, V. . . . .	15	
Tiburtina, Porta . . . . .	17		Vergine Beata del Car-		
Tinta, Via della . . . . .	13		mine. 5 . . . . .	19	
Tomacelli, Via . . . . .	13		Vergini, Via delle . . . . .	16	
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— . . . . .	13		—, Villa . . . . .	13	
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— in Formis . . . . .	24		Vidoni, Pal. . . . .	14	
Tor Argentina, Via di . . . . .	17		Vigne, Via delle . . . . .	19	
— Cantarelli . . . . .	25		SS. Vincenzo ed Anastasio . . . . .	21	
— de' Conti . . . . .	20		—, 3 . . . . .	22	
—, Via di . . . . .	23		Visitazione, Monastero della . . . . .	22	
— Mellina . . . . .	13		S. Vitale . . . . .	22	
— Sanguinea. 4 . . . . .	13		—, Via di . . . . .	16	
— de' Specchi, Via di . . . . .	10		Vite, Via della . . . . .	16	
Tordinona, Via di . . . . .	25		Vitelleschi, Pal. 1 . . . . .	25	
Torino, Via . . . . .	25		S. Vito . . . . .	28	
			SS. Vito e Modesto . . . . .	17	
			Vittoria, Via . . . . .	29	
			Vittorio Emanuele, Piazza . . . . .		

II I III			I II III		
Volpe, Via del . . . . .	13		Zingari, Piazza . . . . .		22
Volturno, Via . . . . .	26		Zoccolette, Monast. delle. 2		14
Wolkonsky, Villa . . . . .	33		Zuccheri, Palazzo . . . . .	20	
Zecca Papale . . . . .	4		Zucchette, Via delle . . . .	19	



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# Plan of the Omibus Lines in ROME

4. 1. Orsile di Belvedere  
 2. Orsile di S. Damaso (della Loggia)  
 3. S. Martino de' Sizzari  
 4. S. Maria di Pisci, con Campanone  
 (arme. de' Toloschi)  
 5. S. Salvatore al Torrione
5. 1. Giardino della Pigna  
 7. 1. S. Anna de' Pulatrenieri  
 2. Pal. Accoramboni  
 3. S. Maria della Purità  
 4. Pal. Giraud - Tortoria  
 5. S. Maria Traspontina  
 6. S. Filippo Neri  
 7. S. Giacomo Scassacavalli  
 8. Pal. Sorristori  
 9. Pal. Gen. Piccolomini (ora Caserma)  
 10. S. Luzzano in Piscibus  
 11. Pal. Mary (ora Gran Guardia)  
 12. S. Spirito in Sassia  
 13. Pal. del Commendatore

14. Conservatorio de' Fanciulli progetti  
 15. S. Tecla  
 16. Oratorio di S. Spirito
10. 1. S. Orsola  
 2. Pal. Niccolini  
 3. Pal. Sampieri (Acciaporsi)  
 4. S. Orso  
 5. S. S. Simone e Giuditta
13. 1. Pal. Lancellotti  
 2. S. Trifone  
 3. S. Maria della Pace  
 4. Tor Sanguinea  
 5. Pal. Sacriponte  
 6. Pal. Altemps  
 7. Seminario  
 8. S. Nicola de' Lorenosi  
 8a. Ministero della Marina  
 8b. " " Grazia e Giustizia e Cult.  
 8c. Teatro Metastasio

I



	I	II	III		I	II	III
Modena, Via . . . . .	22			S. Omobuono. 7 . . . . .	17		
Molara, Piazza . . . . .	18			S. Onofrio . . . . .	7		
Mole, Vicolo delle . . . . .	27			—, Via . . . . .	7		
Monerrato, Via di . . . . .	10			Orfanotrofio . . . . .	25		
Montanara, Piazza . . . . .	17			Orfeo, Vicolo di . . . . .	7		
Montebello, Via . . . . .	26			Ornani, Pal. 22. . . . .	13		
Monte Brianzo, Via di . . . . .	13			Oro, Monte d' . . . . .	17		
— Caprino, Via di . . . . .	17			Orologio, Piazza dell' . . . . .	10		
— Cavallo, see Piazza del				Orsini, Pal. . . . .	10		
Quirinale. . . . .				Orsini-Savelli, Pal. . . . .	17		
— Citorio, Pal. di (Camera				Orso, Via dell' . . . . .	13		
dei Deputati). 24. . . . .	16			S. Orsola. 1 . . . . .	10		
— Citorio, Piazza di . . . . .	16			—, S. . . . .	17		
— della Farina, Via del . . . . .	13			SS. Orsola e Caterina. 11. . . . .	17		
— di Pietà . . . . .	14			Ortaccio degli Ebrei . . . . .	15		15
—, Piazza di . . . . .	14			Orto Botanico . . . . .	12		
Monte Tarpeo, Via di . . . . .	20			Ospedale Ecclesiastico. 1 . . . . .	14		
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Monteverde, Vicolo di . . . . .	10		10	— di S. Giovanni Calabita . . . . .	17		
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—, Via . . . . .	13			— degli Incurabili . . . . .	17		
Monumento dell' Immacolata				S. Michele . . . . .	15		
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Moretto, Via del . . . . .	19			— de' Pazzi . . . . .	7		
Moro, Via del . . . . .	15			— di Tala Giovanni. 22 . . . . .	17		
Moroni, Vicolo . . . . .	11			Ospizio de' Poveri . . . . .	26		
—, Vigna . . . . .	25			Osteria, Vicolo dell' . . . . .	31		
Morte, Via della . . . . .	14			Ostilia, Via . . . . .	27		
Morticelli, Via de' . . . . .	15			Ottoboni, Villa . . . . .			
Muratte, Via delle . . . . .	16			Otto Cantoni, Vicolo dei . . . . .	17		
Muronova, Via . . . . .	15			Face, Piazza della . . . . .	13		
Museo Capitolino. 12. . . . .	20			Padella, Piazza . . . . .	10		
— Lateranense. . . . .	30			Paganica, Piazza . . . . .	17		
Muti-Paparuzzi, Pal. 9 . . . . .	19			Paglia, Via della . . . . .	12		
Napoli, Orto di . . . . .	17			Palatino, Monte . . . . .	21		
—, Via . . . . .	22			—, Ponte. . . . .	18		
Nari, Pal. 14. . . . .	13			Palermo, Via. . . . .	22		22
Navicella, Piazza della . . . . .	27			Palestro, Via. . . . .	29		
Navona, Piazza (Circo Agonale)	13			Palle, Vicolo delle . . . . .	7		
Nazionale, Via . . . . .	22		22	—, . . . . .	10		
SS. Nereo ed Achilleo . . . . .	26		26	Palma, Vicolo della . . . . .	19		
Neroniano, Pal. . . . .	26			Palombara, Pal. 11. . . . .	16		
Niccolini, Pal. 2 . . . . .	10			—, Villa . . . . .	29		
S. Nicola. . . . .	16			Palombella, Via della . . . . .	16		
— in Carcere. . . . .	17			Pamphij, Giardino . . . . .	18		
— in Arcione. 11. . . . .	19			—, Pal. 18 . . . . .	13		
— degli Incoronati. 7 . . . . .	10			—, Villa . . . . .	9		
— de' Lorenesi. 8 . . . . .	13			S. Pancrazio, Porta . . . . .	9		
— de' Perfetti. 3 . . . . .	16			Panico, Via di . . . . .	10		
— di Tolentino . . . . .	23			S. Pantaleone . . . . .	13		
—, Vicolo di . . . . .	23			— . . . . .	23		
Nicosia, Piazza. . . . .	13			—, Via di . . . . .	13		
Nome di Maria. 4 . . . . .	19			Pantheon . . . . .	16		
Nomentana, Porta . . . . .	29			Paola, Via . . . . .	25		
S. Norberto . . . . .	22			— . . . . .	10		
Nuova, Via . . . . .	19			S. Paolino . . . . .	14		
Nursiner, Vigna . . . . .	21			S. Paolo Eremita. . . . .	22		
Oca, Piazza dell' . . . . .	15			S. Paolo, Porta. . . . .	16		16
Odesca'chi, Pal. . . . .	16			—, Via di . . . . .	16		
S. Offizio, Pal. del . . . . .	4			Paradisi, Via . . . . .	22		
Olmo, Via dell' . . . . .	25			Paradiso, Via del . . . . .	13		

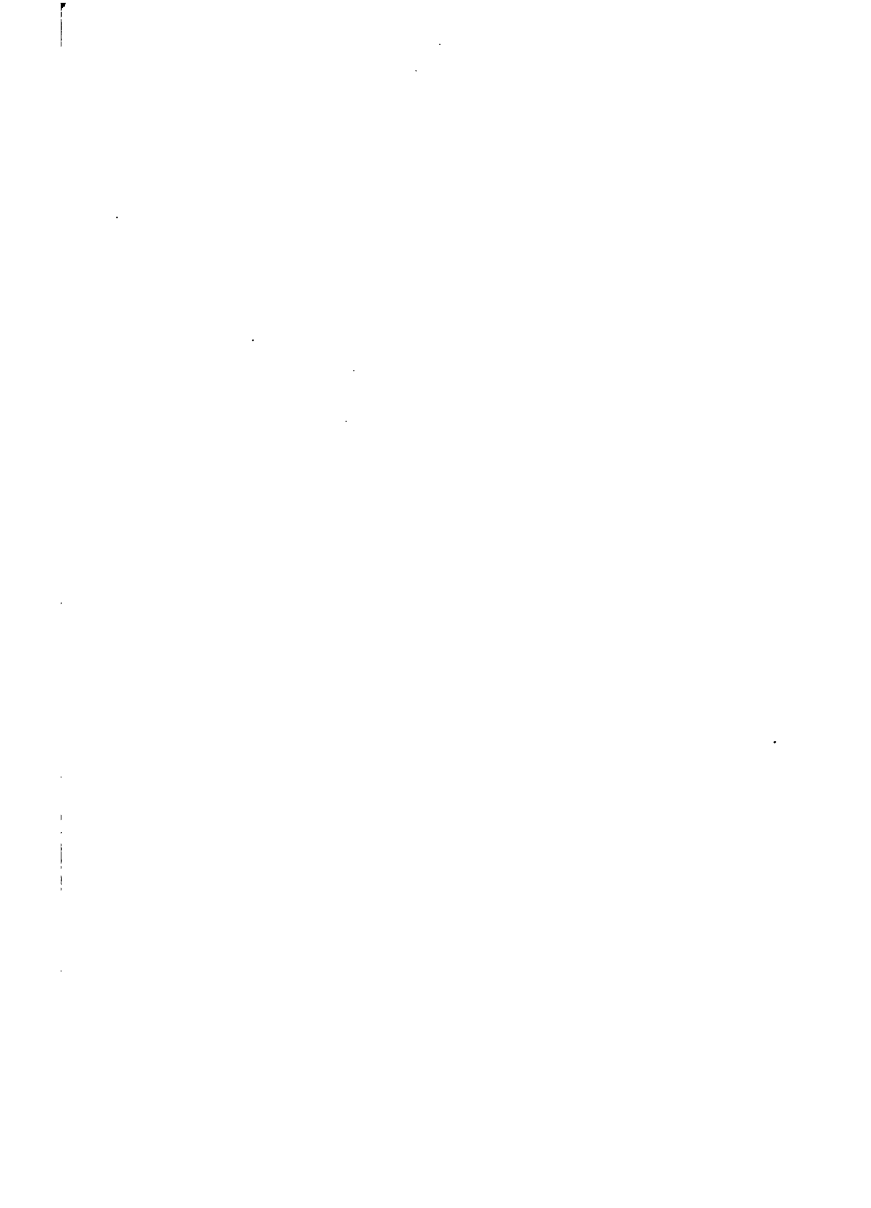


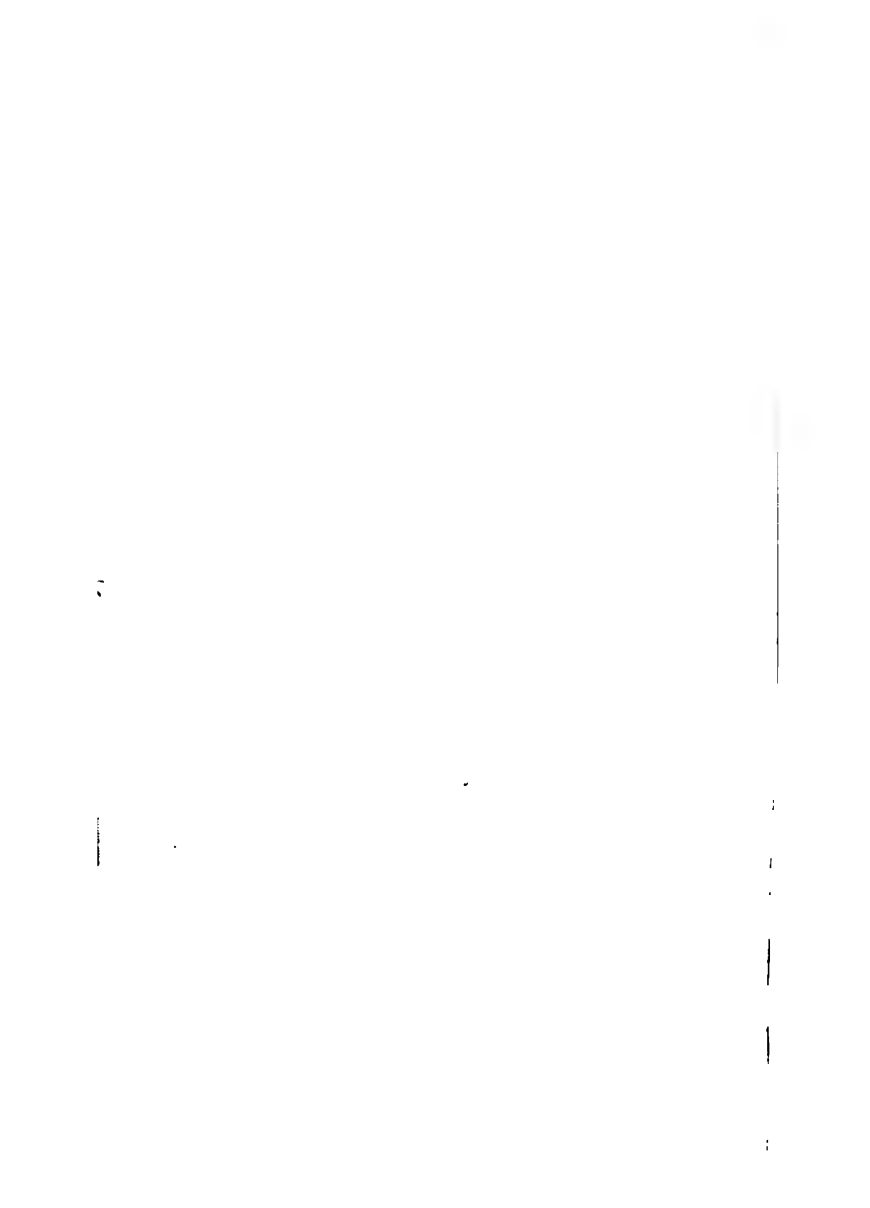
I II III			I II III		
Parione, Via in . . . . .	13		Ponte Molle, Via di . . . . .	15	
Parma, Via . . . . .	22		— Sisto, Vicolo di . . . . .	14	
Pasquino, Piazza del . . . . .	13		Pontefici, Via de' . . . . .	17	
Passionisti, Giardino de' . . . . .	24		Popolo, Piazza del . . . . .	18	
Pastini, Via de' . . . . .	16		—, Porta del . . . . .	15	
Patrizi, Pal. . . . .	13		Porta, Pal. della . . . . .	17	
—, Villa . . . . .	30		Porta Angelica, Via di . . . . .	8	
—, — . . . . .	25		— Castello, Strada di . . . . .	8	
Pavone, Via del . . . . .	10		— Latina, Via di . . . . .	26	
S. Pellegrino . . . . .	5		— S. Lorenzo, Via di . . . . .	28	31
Pellegrino, Via del . . . . .	13		— Maggiore, Via di . . . . .	32	
Pelliccia, Via della . . . . .	15		— S. Pancrazio, Via di . . . . .	12	
Penitenzieri, Coll. de' . . . . .	7		— Pia, Via di . . . . .	26	
Penna, Vicolo della . . . . .	15		— Pinciana, Via di . . . . .	20	
Pepe, Piazza Guglielmo . . . . .	28		— Portese . . . . .	15	
Perfetti, Via de' . . . . .	16		— Salara, Via di . . . . .	27	
Pergola, Via . . . . .	17		— S. Sebastiano, Via di . . . . .	26	
Perucchi, Pal. . . . .	20		Portico di Ottavia. 18 . . . . .	17	
Pescheria, Via della . . . . .	17		Porto di Ripa Grande . . . . .	18	
Petrarca, Via . . . . .	29		— di Ripetta . . . . .	14	
Pettinari, Via de' . . . . .	14		Portuense, Porto . . . . .	14	
Pia, Porta . . . . .	30		Posta . . . . .	16	
—, Piazza, see Piazza del			Pozzetto, Via del . . . . .	19	
Plebiscito . . . . .			Pozzi, Via de' . . . . .	20	
Pianciani, Pal. 4 . . . . .	19		Pozzo, Vicolo del . . . . .	15	
Pianto, Via del . . . . .	17		S. Prassede . . . . .	25	
Piè di Marmo, Via del . . . . .	16		Prati del Popolo Romano . . . . .	17	
Pieroni, Villa . . . . .	19		Prefettura . . . . .	18	
Pietra, Piazza di . . . . .	16		Pretestina, Porta . . . . .	31	
—, Via di . . . . .	16		Presbyterian Church . . . . .	15	
S. Pietro in Vaticano, Bas. . . . .	4		Principe Amedeo, Via . . . . .	28	
—, Piazza di . . . . .	7		— Eugenio, Via . . . . .	32	
S. Pietro in Montorio . . . . .	12		— Umberto, Via . . . . .	28	
— in Vincoli . . . . .	23		Principessa Margherita, Via . . . . .	28	
—, Piazza di . . . . .	23		S. Prisca . . . . .	21	
—, Via di . . . . .	26		—, Via di . . . . .	21	
SS. Pietro e Marcellino . . . . .	31		Propaganda Fide. 16. . . . .	19	
Pighini, Pal. 4 . . . . .	13		—, Via di . . . . .	19	
Pigna, Giardino della. 1 . . . . .	5		Protestant Church . . . . .	19	
Pilotta, Piazza della . . . . .	19		S. Pudenziana . . . . .	22	25
—, Via della . . . . .	19		Purificazione, Via della . . . . .	20	
Pinaco, Via del . . . . .	13		Quaranta Santi . . . . .	15	
Pinciana, Porta . . . . .	21		SS. Quattro, Via de' . . . . .	27	
—, Via di . . . . .	24		SS. Quattro Coronati . . . . .	27	
Pincio, Monte . . . . .	18		Quattro Cantoni, Via . . . . .	25	
Pinellari, Via . . . . .	13		Quattro Capi. 4 . . . . .	17	
Pio, Pal. . . . .	14		—, Ponte de' . . . . .	17	
Piombino, Pal. 22 . . . . .	16		Querceti, Via dei . . . . .	27	
Piombo, Via del . . . . .	19		Questura . . . . .	16	
Piscinola, Via . . . . .	18		SS. Quirico e Giuditta. 8 . . . . .	20	
Plebiscito, Piazza del . . . . .	10		Quirinale, Pal. e Giardino del . . . . .	19	
—, Via del . . . . .	16		—, Piazza del . . . . .	19	
Polacchi, Vicolo de' . . . . .	17		—, Via del . . . . .	19	22
Poli, Pal. . . . .	19		Raffi, Vigna . . . . .	26	
—, Piazza . . . . .	19		Rasella, Via . . . . .	19	
—, Via . . . . .	19		Ratazzi, Via . . . . .	30	
Politeama . . . . .	14		Ravenna, Pal. . . . .	25	
—, Via del . . . . .	14		Regola, Via della . . . . .	14	
Polveriera, Via della . . . . .	23		Reinach, Villa . . . . .	29	
Ponte, Piazza di . . . . .	10		Renella, Via della . . . . .	15	
Ponte Nomentano, Via di . . . . .	30		Renzi, Piazza di . . . . .	15	

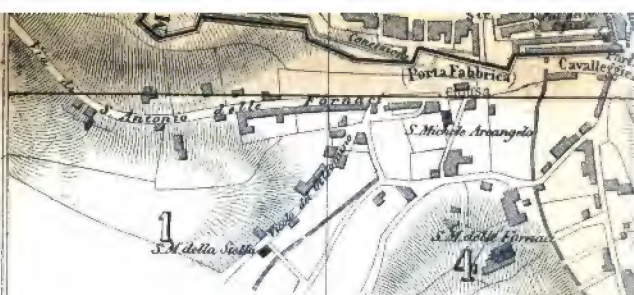
	I	II	III		I	II	III
Riari, Via de' . . . . .	11			Scossa Cavalli, Piazza . . .	7		
Ricasoli, Via . . . . .	28			Scrofa, Via della . . . . .	13		
Rimessa, Via delle . . . . .	10			Scuole degli Ebrei. 2 . . . .	17		
Ripetta, Via di . . . . .	14			S. Sebastianello, Via . . . .	17		
Risparmio, Cassa di . . . . .	16			S. Sebastiano de' Mercanti.			
Rita, Beata. 11 . . . . .	30			24 . . . . .	17		
S. Rocco . . . . .	14			S. Sebastiano, Porta . . . .	28		
Romana, Piazza . . . . .	15			Sediola, Via della . . . . .	13		
de Romanis, Pal. . . . .	13			Semenzaio comunale . . . .	26		
S. Romualdo, V. . . . .	10			Seminario. 7 . . . . .	13		
Roncioni, Orto . . . . .	21			—, Via del . . . . .	16		
Rondinini, Pal. . . . .	17			Senato del Regno . . . . .	13		
—, 13 . . . . .	16			Senatore, Pal. del 2 . . . .	20		
Rosa, Via della . . . . .	16			Sepolcro di Bibulo. 2 . . . .	19		
Rospigliosi, Pal. . . . .	10			— de' Scipioni . . . . .	25		
Rossini, Teatro. 17 . . . . .	16			Serlupi, Pal. . . . .	16		
Rotonda, la (Pantheon) . . . .	16			—, 17 . . . . .	17		
—, Piazza della . . . . .	16			Serpe, Vicolo della . . . . .	18		
Rotto, Ponte . . . . .	18			Serpenti, Via de' . . . . .	22		
Rua, Via . . . . .	17			Serristori, Pal. 8 . . . . .	1		
Ruaccia, Piazza . . . . .	15			Servio Tullio, Aggere di . .	20		
SS. Rufina e Seconda. 2 . . . .	15			Sette Sale . . . . .	26		
Ruspoli, Pal. . . . .	16			—, Via delle . . . . .	26		
Rusticucci, Piazza . . . . .	7			Settimiana, Porta . . . . .	11		
S. Saba . . . . .	20			Sferisterio. 6 . . . . .	22		
—, Via di . . . . .	20			Sforza, Piazza . . . . .	10		
S. Sabina . . . . .	18			Sforza-Cesarini, Pal. . . . .	10		
Sacchetti, Pal. . . . .	10			S. Silvestro . . . . .	19		
—, Via . . . . .	15			— in Capite . . . . .	16		
Sacripante, Pal. 5 . . . . .	13			—, Piazza di . . . . .	16		
Salara, Porta . . . . .	27			S. Silvia . . . . .	24		
—, Via della . . . . .	18			S. Simone . . . . .	13		
Salara Vecchia, Via . . . . .	20			S. Simone e Giuditta. 5 . . .	10		
Salumi, Via de' . . . . .	18			Sistina, Via . . . . .	20		
Salvage, Villa . . . . .	14			S. Sisto . . . . .	26		
S. Salvatore . . . . .	14			Sisto, Ponte . . . . .	13	14	
— . . . . .	13			Soldato, Via del . . . . .	25		
— . . . . .	18			Solferino, Via . . . . .	28		
— . . . . .	16			Sora, Pal. . . . .	13		
— in Campo. 5 . . . . .	14			—, Piazza di . . . . .	13		
— della Corte. 6 . . . . .	15			Spada, Pal. . . . .	14		
— in Lauro . . . . .	10			—, 19 . . . . .	10		
— al Torrione. 5 . . . . .	4			—, Villa . . . . .	17	9	
Salviati, Pal. . . . .	7			Spagna, Pal. di . . . . .	17		
— . . . . .	19			—, Piazza di . . . . .	17		
Sampieri, Pal. (Cicciaporci). 3	10			—, Vicolo di . . . . .	11		
Santacroce, Pal. 4 . . . . .	14			Specchj, Piazza de' . . . . .	7	14	
Santinelli, Vigna . . . . .	33			S. Spirito, Oratorio di. 16 . .	7		
Saponari, Vicolo de' . . . . .	17			—, Porta . . . . .	7		
Sassi, Vigna . . . . .	28			— in Sassia. 12 . . . . .			
Saturno, Tempio di . . . . .	20			Spirito Santo de' Napole-			
Savelli, Via . . . . .	13			tani. 5 . . . . .	12	10	
Savorelli, Villa . . . . .	9			Sposata, Fossa della . . . .			
Scaccia, Via . . . . .	1			Stamperia e Calcografia Ca-	19		
Scala Santa . . . . .	30			merale. 7 . . . . .	19		
Scalcaccia, Vicolo della . . . .	18			Stamperia, Via della . . . .			
Scalette, Vicolo delle . . . . .	15			S. Stanislao . . . . .	17		
— . . . . .	11			Statuto, Via dello . . . . .	29		
Schiavoni, Via de' . . . . .	17			Stazione della Ferrovia . . .	25		
Sciarra-Colonna, Pal. . . . .	16			S. Stefano . . . . .	4	18	
Scimia, Vicolo della . . . . .	10			— del Cacco . . . . .	16		

I II III			I III II		
— in Piacinula. 21	10		Torlonia, Pal. 10	17	
— Rotondo	27		— Bolognetti, Pal. 1	19	
—, Via di	27	27	—, Villa	29	
Stelletta, Via della.	13		Torre delle Milizie. 6	19	
Sterrato, Vicolo	22		Torretta, Piazza	16	
Strozzi, Pal.	16		Trajana, Colonna	19	
—, 16	25	17	Tre Archi, Via de'	13	
Struzzo, Vicolo dello	10		Tre Cannelli. 3	17	
Sublicio, Ponte	18		Tre Ladroni, Vicolo	16	
S. Sudario, Cappella del. 8.	13		Trevi, Fontana di	19	
—, Via del.	23	13	Triclinio Leoniano	33	
S. Susanna	23		S. Trifone. 2	13	
—, Vicolo			S. Trinità	16	
Tartaruga, Piazza	17		—, 11	17	
Tasso, Via	10	29	— de' Monti	20	
Teatro Apollo			— de' Pellegrini	14	
— Argentina	16	13	Tritone, Via del	19	
— Capranica			Trofei di Mario, see Acqua		
— di Marcello. 5	13	17	Giulia.		
— Metastasio. 8 c.			S. Ufficio, Pal. del.	4	
— della Pace	13		Umiltà, Via dell'	19	
— di Pompeo	13		Università della Sapienza. 25	13	
— della Valle. 15	7	13	Urbana, Via	22	
S. Tecla. 15	16		S. Urbano	20	
Telegrafo, Ufficio centrale	10		Vaccarella, Vicolo	13	
Telline, Vicolo delle	16		Valentini, Pal.	19	
Teodoli, Pal. 9			—, Villa	9	
S. Teodoro	21		Valle, Piazza e Via di	13	
S. Teresa	11		Vantaggio, Via del.	14	
—, 7	22	14	Varese, Via	28	
—, 4			Vascellari, Vicolo de'	18	
Terme di Agrippa	16		Vaschette, Piazza delle	7	
— di Caracalla		23	Vaticano, Monte	1	
— di Costantino	19		—, Pal.	4	
— di Diocleziano	25		Vecchi, Villa de'	28	
— di S. Elena	35		Vecchiarelli, Vicolo	10	
— di Tito	26		S. Venanzio	17	
Terme, Piazza delle (di Termini)	25		Venere e Roma, Tempio di	23	
Termini, Fontana, see Acqua Felice.			Venezia, Pal. di	16	
—, Piazza di, see Piazza delle Terme.			—, Piazza di	16	
Testa spaccata, Via	19		—, Via.	22	
Testaccio, Monte	13		Venti Settembre, V.	26	
Tiburтина, Porta	28		Vergine Beata del Carmine. 5	15	
Tinta, Via della	13		Vergini, Via delle	19	
Tomacelli, Via	17		Verospi, Pal. 10	16	
S. Tommaso. 1	17		—, Villa	27	
—	13		Vetrina, Via della	13	
— Cantuari. 2	13		Vidoni, Pal.	13	
— in Formis	13	24	Vigne, Via delle	12	
Tor Argentina, Via di	17		SS. Vincenzo ed Anastasio	14	
— Cantarelli	25		—, 3	19	
— de' Conti	20		Visitazione, Monastero della	21	
—, Via di.	23		S. Vitale	22	
— Mellina	13		—, Via di	22	22
— Sanguinea. 4	13		Vite, Via della.	16	
— de' Specchj, Via di	17		Vitelleschi, Pal. 1	16	
Tordinona, Via di	10		S. Vito	25	
Torino, Via	25		SS. Vito e Modesto	28	
			Vittoria, Via	17	
			Vittorio Emanuele, Piazza	29	

II I II III			I II III		
Volpe, Via del . . . . .	13		Zingari, Piazza . . . . .	22	
Volturno, Via . . . . .	26		Zoccolette, Monast. delle. 2	14	
Wolkonsky, Villa . . . . .	33		Zuccheri, Palazzo . . . . .	20	
Zecca Papale . . . . .	4		Zucchette, Via delle . . . .	19	







## I

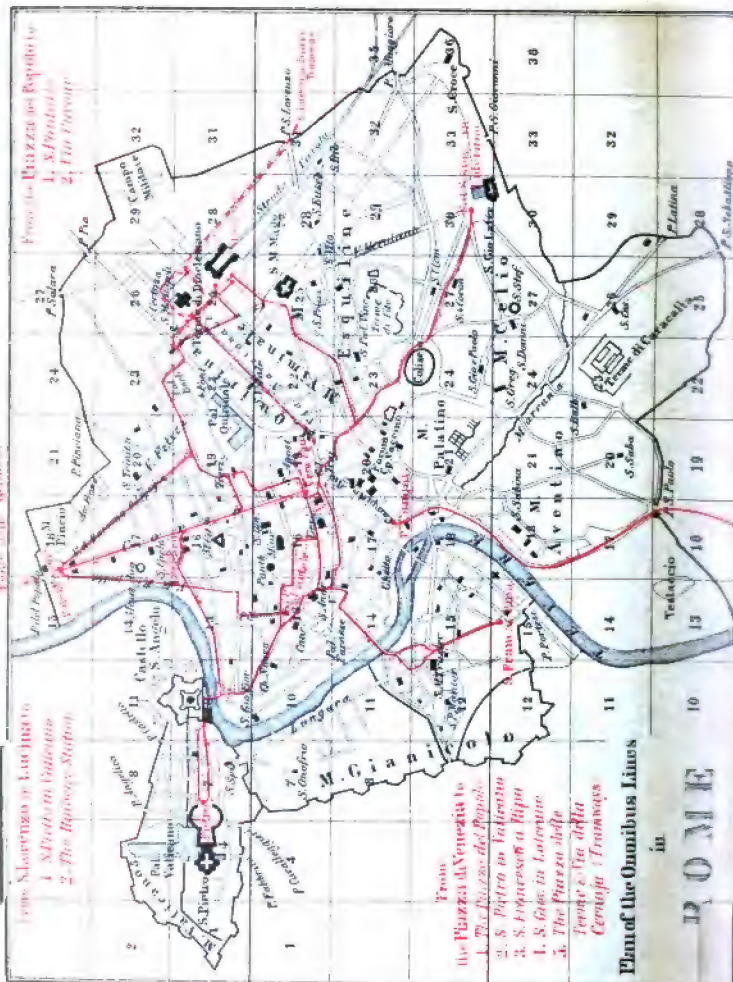
7. 1. S. Maria della Clemenza
2. S. Maria del Religio
10. 1. S. Caterina della Rota
2. S. Caterina de' Sarnesi
3. S. Maria di Monserrato
4. S. Eligio
5. S. Spirito Santo de' Napoletani
6. S. Giacomo in Agro
7. S. Nicola degli Incoronati
8. S. Filippo Neri
9. S. Lucia del Convallone
10. S. Lucia
11. S. Maria del Suffragio
12. S. Elisabetta
13. S. Biagio della Pagnotta
14. S. Maria della Purificazione
15. Banco de S. Spirito
16. S. Giuliano
17. Pal. Giggoni
18. Pal. Amerina
19. Pal. Spada
20. S. Cecilia
21. S. Stefano in Fiesculina
13. 1. S. Girolamo
2. S. Donato Canavariense
3. S. Brigida
4. Pal. Frighini
5. S. Maria di Grottopinca
6. S. Coena
7. S. Giuliano de' Fiaraminghi
8. Cappella del S. Sudario
9. S. Elisabetta
10. Pal. Martirioni
11. Pal. Massimo delle Colonne
12. S. Maria in Monterone
13. Pal. Massimo-Simbaldi
14. Pal. Neri
15. Teatro della Valle
16. Pal. Lancellotti
17. Pal. Braschi ora Minist. Interni
18. Pal. Pandi
19. S. S. Agostiniani
20. Pal. del Sig. Giorgio Vecchio
21. S. Biagio del Fosso
22. Pal. Orsini
23. S. Giacomo de' Spagnuoli
24. Pal. Carpegna
25. Università della Sapienza
14. 1. Ospedale Ecclesiastico
2. Monasterio delle Toccolette
3. S. Maria in Incuboris
4. Pal. Santacrose
5. S. Salvatore in Campo
6. S. Martino
7. S. Teresa
8. S. S. Giovanni e Petronio
9. S. Maria di Guercia
15. 1. S. Margherita
2. S. S. Rufina e Seconda
3. S. Agata
4. S. Ronsa
5. Beata Vergine del Carmine
6. S. Salvatore della Corte
7. S. Giovanni de' benedetti
16. 1. Pal. Viesleschi
2. Casa del Commercio
3. Pal. Bolognati
4. Pal. Orsini
5. Pal. Buonaparte
6. Pal. Italia
7. S. Benedetto
8. Arco di Giambella
9. Pal. Marsopoli
10. Pal. Beardi
11. Accademia Ecclesiastica
12. Pal. Burromeo
13. S. Mauro
14. S. Maria de' Ricci (Oratorio di Caravita)
15. Pal. Buoncampogni-Simonetti
16. Oratorio del Triclisto
17. 1. S. Tommaso
2. Scuola degli Ebrei
3. Tre Cannelli
4. Quattro Lupi
5. Teatro di Marcello
6. S. Maria in Vinci
7. S. Omoduono
8. Istituto Archeologico
9. Pal. Caffarelli
10. S. Andrea in Vinci
11. S. S. Orsola e Caterina
12. Pal. Massimo
13. Pal. Massimo
14. Pal. Massimo
15. Pal. Cardelli
16. Pal. Casatella
17. Pal. Sforzi
18. Portico di Ottavia
19. S. Maria del Pranto
20. Pal. Costaguti
21. S. Maria in Publicolis
22. Ospedale di S. Maria
23. S. Anna
24. S. Sebastiano de' Mercanti
25. Pal. Guglielmi
26. Pal. Vaccaro-Sermoneta
27. Pal. Martini
28. S. Stanislao
29. Pal. Altieri
18. 1. S. Benedetto in Fiesculina
2. Oratorio S. Andrea
3. Casa di Odescalco (data di Rioni o di Piana)
4. S. Adriano
5. S. Giovanni Decollato
19. 1. Pal. Torlonia Bolognini
2. Sepolcro di Rutilio
3. Madonna di Loreto
4. Nome di Maria

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1. S. J. J. J. J.
2. T. J. J. J. J.



## Plan of the Omnibus Lines

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ERIK O'NEILL

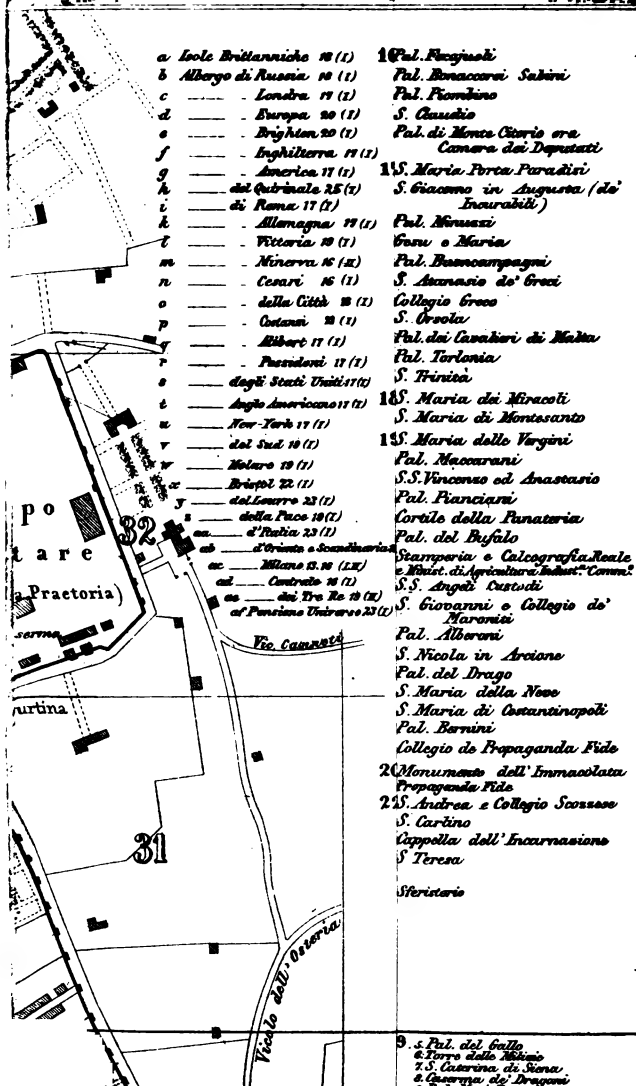


4. *1. Orsola di Balodaro*  
*2. Orsola di S. Damasco (dalla Legge)*  
*3. S. Martino de' Sozzori*  
*4. S. Maria di Pietà, con Campanone*  
*(armet. de' Toddeschi)*  
*5. S. Salvatore al Torrione*
5. *1. Giardino della Figna*
7. *1. S. Anna de' Palafrenieri*  
*2. Pal. Accoramboni*  
*3. S. Maria della Purità*  
*4. Pal. Giracci-Torlonia*  
*5. S. Maria Traspontina*  
*6. S. Filippo Neri*  
*7. S. Giacomo Sassacavalli*  
*8. Pal. Sorrisori*  
*9. Pal. Orsi-Piccolomini (ora Caserma)*  
*10. S. Lorenzo in Pizzibus*  
*11. Pal. Marj (ora Gran Guardia)*  
*12. S. Spirito in Saussa*  
*13. Pal. del Conventuatore*

- 14. Conservatorio de' Fanciulli progetti*  
*15. S. Tecla*  
*16. Oratorio di S. Spirito*
10. *1. S. Orsola*  
*2. Pal. Niccolini*  
*3. Pal. Sangiorgi (Giacciaporti)*  
*4. S. Celso*  
*5. S. S. Simone e Giuditta*
13. *1. Pal. Lancallotti*  
*2. S. Trifone*  
*3. S. Maria della Pace*  
*4. Ter. Sanguinea*  
*5. Pal. Sacriponte*  
*6. Pal. Alarpi*  
*7. Seminario*  
*8. S. Nicola de' Lorenzani*  
*9. Ministero della Marina*  
*10. " " Grisia e Giustinia e Col.*  
*11. Teatro Metastasio*

I









9. S. Maria di Guercia  
15. 1. S. Margherita

1. Sepolcro di bronzo  
3. Madonna di Loreto  
4. Nome di Maria

III









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the 1990s, the number of people with a mental health problem has increased by 50% (Mental Health Foundation 2000). The prevalence of mental health problems has increased in the general population, and the incidence of mental health problems has increased in the prison population.

There is a growing awareness of the need to address the mental health needs of prisoners. The Department of Health (2000) has published a strategy for mental health services, which includes a commitment to improve the mental health of prisoners. The Department of Health (2000) has also published a strategy for mental health services, which includes a commitment to improve the mental health of prisoners. The Department of Health (2000) has also published a strategy for mental health services, which includes a commitment to improve the mental health of prisoners. The Department of Health (2000) has also published a strategy for mental health services, which includes a commitment to improve the mental health of prisoners.

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